

AD-A.

97.B.36

ENGLAND AND WALES: Board of Education  
England

DEPARTMENTAL COMMITTEE ON THE ROYAL COLLEGE OF ART.

## REPORT

OF THE

## DEPARTMENTAL COMMITTEE

ON THE

## ROYAL COLLEGE OF ART

WITH

## APPENDICES.

Presented to both Houses of Parliament by Command of His Majesty.



LONDON:

PUBLISHED BY HIS MAJESTY'S STATIONERY OFFICE.

To be purchased, either directly or through any Bookseller, from  
WYMAN AND SONS, LTD., FETTER LANE, E.C., and 32, ABINGDON STREET, S.W.; or  
OLIVER AND BOYD, TWEEDDALE COURT, EDINBURGH; or  
E. PONSONBY, LTD., 116, GRAFTON STREET, DUBLIN.

Sole Wholesale Agent for places outside the United Kingdom of Great Britain and Ireland,  
T. FISHER UNWIN, 1, ADELPHI TERRACE, LONDON, W.C.

(Depôts in New York, Toronto, Melbourne, Wellington, Cape Town, Calcutta, Tokio,  
and Leipzig.)

PRINTED BY

EYRE AND SPOTTISWOODE, LTD., EAST HARDING STREET, E.C.,

PRINTERS TO THE KING'S MOST EXCELLENT MAJESTY.

1911.

[Cd. 5810.]

Price Sixpence.

## REPORT

### CONTENTS.

	PAGE
TERMS OF REFERENCE AND CONSTITUTION OF THE COMMITTEE	3
<b>REPORT :—</b>	
Procedure of the Committee	4
Origin of the College	4
The Reorganisation of 1901	5
The Staff of the College	6
The College Curriculum	7
The College Buildings	10
The Life of the College	10
The Supply of Students	11
The Cost of the College	13
Fine and Applied Art	13
The Training of Teachers at the College	14
The Training of Designers at the College	16
The Need for Decentralisation	19
The Future of the Royal College of Art	21
Summary of Recommendations	22
Conclusion	24
<b>APPENDICES :—</b>	
I.—Memorandum on Art Education and the Employment of Artists	26
II.—List of Witnesses	27
III.—Outline of the History of the Royal College of Art, 1837-1900	27
IV.—List of Internal Students leaving, 1900-1910, with Tables	33
V.—Cost of the Royal College of Art	56
VI.—Return as to Previous Training of Art Teachers employed in London Schools	56
VII.—Memorandum submitted by the National Society of Art Masters	56
VIII.—List of Staff of the Royal College of Art from 1837	60
IX.—List of published State papers bearing on the history of the Royal College of Art from 1835 to 1900	61



14. x. 9a

(1144)

380 41 800146920

AM

22.5.96

DEPARTMENTAL COMMITTEE ON THE ROYAL COLLEGE OF ART

To be read and to be signed by F. M. Williams, Secretary to the Royal College of Art.

DEPARTMENTAL COMMITTEE ON THE ROYAL COLLEGE OF ART.

**Terms of Reference.**

To consider and report upon the functions and constitution of the Royal College of Art, and its relations to the Schools of Art in London and throughout the country.

**Constitution of the Committee.**

Mr. E. K. CHAMBERS (*Chairman*), Principal Assistant Secretary of the Technological Branch of the Board of Education.

Sir KENNETH S. ANDERSON, K.C.M.G.

Professor FREDERICK BROWN.

WILLIAM BURTON, M.A., F.C.S.

DOUGLAS COCKERELL.

Sir GEORGE J. FRAMPTON, R.A.

Sir CHARLES HOLROYD, Hon. Litt.D.

HALSEY R. RICARDO, F.R.I.B.A.

FRANK WARNER.

With Mr. A. H. SIDGWICK, a Junior Examiner of the Board of Education, as *Secretary*.

The Committee regret that owing to ill-health Mr. Burton was unable to attend the greater part of the meetings, and is therefore unable to sign the Report.

DEPARTMENTAL COMMITTEE ON THE ROYAL COLLEGE OF ART.

---

To the Right Honourable WALTER RUNCIMAN, M.P., President of the Board of Education.

---

SIR,

We have the honour to submit the following Report on the questions which you referred to us in April 1910, with regard to the Royal College of Art.

*Procedure of the Committee.*

1. We have held thirteen meetings for the purpose of taking evidence, and have examined a considerable number of witnesses, some of whom have been directly connected with the work of the College, while others are familiar with the needs of artistic manufactures, and with the general working of the national system of instruction in Art, of which the College forms a part. Thus, we have received evidence from the staff of the College itself, and from other officers of the Board concerned with its administration and with that of Schools of Art; from several ex-students of the College; from representatives of the London County Council and other Local Education Authorities and of Managing Committees of Schools of Art; from the National Society of Art Masters, and from several individual Art Masters in charge of important London and provincial Schools; from representatives of the Art Teachers' Guild, and other teachers outside the School of Art system; from gentlemen engaged in the industries most dependent on Art, such as silk-weaving, pottery, glass-blowing, metal-work of various types, book production, and household furnishing and decoration; and from a number of distinguished designers and students of Art. A complete list of our witnesses forms an appendix<sup>1</sup> to this Report. We have also had the advantage of a conference with Sir John Struthers, K.C.B., Permanent Secretary of the Scotch Education Department, with regard to the organisation of advanced artistic instruction in Scotland. Written information has been supplied to us, either on their own initiative or in reply to questions from us, by the National Society of Art Masters,<sup>2</sup> and by members of the Calico Printers' Association and the Wall-Paper Manufacturers' Combine, and other persons, many of them interested in particular industries. We have also derived great advantage from visits which some or all of our members have been able to pay to the College of Art itself, and to important schools and centres of industry in London, Birmingham, Liverpool, Manchester, Bradford, and Kidderminster. Three of our members have acted during the last 12 months as Visitors of the College of Art, and have thereby gained a further insight into its detailed working.

*Origin of the College.*

2. An outline history of the College from its foundation in 1837 has been prepared for us and is printed as an appendix<sup>3</sup> to the Report. The College was founded with the definite purpose of encouraging the study of Art in relation to industry and manufactures, and was not intended to compete with the schools of the Royal Academy as a training ground for painters of portraits and other easel pictures. With regard to the reality and value of the distinction herein implied, we shall have something to say below. In the main, it has determined the ideals of the College throughout its career, although it has been more clearly apprehended and insisted upon at some periods of that career than at others. In particular, it fell for some years into the background when the College was re-constructed under the name of the Normal Training School of Art upon the establishment of the Department of Practical Art in 1852, since the aims of the new Department covered not only the application of Art to the improvement of manufactures, but also the general encouragement of Art as an element in national education, and the provision of advanced instruction in fine Art, no less than in applied Art. It was at this time also that the development of the local Schools of Art made it necessary for the training of teachers for these schools, rather than the direct training of designers, to be treated for a good many years as the primary function of the College; and these teachers had, in accordance with the policy of the Department, to be trained to deal with fine Art as well as with

---

<sup>1</sup> See Appendix II.

<sup>2</sup> See Appendix VII.

<sup>3</sup> See Appendix III.

applied Art. The main intention of the College was further deflected by the existence of a large body of fee-paying students brought together in order to serve as a practising school for the students in training, many of whom desired to proceed in due course to the schools of the Royal Academy. The establishment, however, in 1863 of the National Scholarships for the training of designers was a partial reversion to the original idea of the founders, and the growth of interest in the study of handicrafts during the latter part of the 19th century led to a further strengthening of this element in the work of the College. It may be said to be at present, at any rate in theory, predominantly a school of industrial Art, although, as we propose to show, its actual influence on the industries of the country is for various reasons far from being as great as could be desired.

*The Reorganisation of 1901.*

3. The present organisation of the College dates from the establishment by the Board of Education, on the recommendation of a Departmental Committee which sat in 1899, of a Council of Advice for Art, and the appointment of the present Principal and Headmaster, Mr. Augustus Spencer, in the following year. The Council, after consultation with the Principal, submitted to the Board of Education a memorandum upon the College, and this became the basis of a Prospectus which was originally issued in 1900-1, considerably recast in 1901-2, and has since remained in force subject to certain modifications in detail, the more important of which will be referred to in due course. The main principles embodied in the Prospectus were two: firstly, the division of the College into four Schools, each under its own professor, dealing respectively with architecture, ornament and design, decorative painting, and sculpture and modelling; and secondly, the encouragement of technical work in the so-called Craft Classes as an essential part of the curriculum, especially for students of design. The emphasis laid upon the Craft Classes was based on the doctrine, which had been growing in favour during the latter part of the 19th century and was strongly held by the members of the Council of Advice, that no student is capable of designing for any material with whose limitations and nature he is not personally acquainted. It was also laid down in the Prospectus that each student on entering the College should take a preliminary course in architecture, unless already qualified in that subject, with a view to impressing upon him the unity of the arts in their decorative aspect. The rest of the period of study was to follow one of two alternative courses. Students who intended to become teachers were to take a full course covering the work of all the four Schools, finally specialising in one of them, and obtaining at the end of the course a diploma of Full Associateship of the College. Students, such as National Scholars, for whom a shorter and more specialised course was suitable, were to spend the whole of their time after the introductory term of architecture in one school of the College and were to receive at the end of their course a diploma of Schools Associateship of the College. A limit was put on the number of fee-paying students who might be admitted; the fees were raised from 10*l.* to 25*l.* a year; and a fairly searching entrance test was imposed in order to modify the disparity in attainments between the fee-paying students and those who entered with scholarships or exhibitions from the Board. The students were debarred from taking any part in the National Competition or in the Examinations in Art provided by the Board for students of local Schools of Art; and the diploma of Full Associateship was made an alternative as a qualification for the Headmastership of a School of Art to the Art Master's certificate, awarded as a result of those examinations and of the submission of a long series of specimen "works," preparation for which had in the past absorbed a large share of the energies of the College.

4. The Prospectus has served as a kind of instrument of government, and within its terms the staff, that is to say, the Principal acting after consultation with the Professors, has had considerable freedom in conducting the teaching work and maintaining the discipline of the College, while reasonable funds have been put at its disposal out of the annual Parliamentary Votes for the fluctuating objects of incidental expenditure. The Board of Education has, of course, retained the ultimate power of control through its principal administrative officers, but the intervention of these officers in the routine work of the College has rarely been thought necessary, and their functions have mainly been confined to considering the proposals of the Principal for the annual revision of the Prospectus, or for additional expenditure in connection with the Estimates presented to Parliament. The award of scholarships and

exhibitions has been directly undertaken by the Board, who have selected candidates, in the case of students entering the College for the first time on the result of the examinations in Art held throughout the country, and in the case of students already in the College upon the recommendation of the Principal and staff, and in some cases of the Visitors. The Principal has had the right of direct access to the Permanent Secretary of the Board upon all matters connected with the College which have seemed to him to make such a procedure desirable; but he has rarely used this privilege, and the administrative control of the Board has been exercised on all ordinary matters through the Principal Assistant Secretary in charge of that branch of the Department which deals generally with Technology and Art. In the opinion of Mr. F. G. Ogilvie, C.B., who was Principal Assistant Secretary from 1903 to 1910, the relations between the College and the Board have worked well and without friction, and the staff of the College have had more liberty in educational, as distinct from financial, matters than is generally enjoyed by the staff of a teaching institution conducted by an independent Governing Body. We found the Principal, however, disposed to think that the interests of the College had to some extent suffered, owing to the fact that the Principal Assistant Secretary had been a scientific man.

5. Finally, the Board have annually taken steps to satisfy themselves as to the satisfactory working of the College and to award diplomas to students who have successfully completed their course. For this purpose they have availed themselves, not of the Inspectors who visit the local Schools of Art, but of a specially appointed body of Visitors consisting of four artists of high distinction, a painter, a sculptor, an architect, and a designer. From 1900 to 1907 these Visitors constituted with an administrative officer the Council of Advice for Art already referred to, and had functions in connection with the Victoria and Albert Museum and the general scheme of Examinations in Art, as well as with the College. During this period the members of the Council exercised a regular supervision over the College, visiting it with some frequency and occasionally delivering lectures to the students. The Council was dissolved in 1907, when it was found more convenient to obtain expert advice for the Museum by another method, and since that date the Visitors have been concerned with the College alone, and their visits have only been paid at the end of each term, in order to report upon the condition of the College, and to set tests for the students desiring diplomas. The Principal placed before us the view that it would now be desirable to revive the Council of Advice for Art, to add to it not only representatives of handicrafts and industries, but also the chief members of the College staff, and to give it advisory functions with regard to the Board's Examinations in Art, the National Competition and the curricula of Schools of Art throughout the country. The practical difficulties in the way of placing the teaching staff of one institution upon a body charged with the duty of supervising other institutions seem to us to be somewhat greater than the Principal quite realised. We think it probable, however, that in certain respects the College of Art now suffers from being in imperfect touch with the local Schools of Art, and consequently finds some difficulty in filling the exact place planned for it in the national system of education. We think that the constitution of a representative Advisory Council for Education in Art, of which the Visitors and not the staff of the College should be members, and which should also contain representatives of the principal industries dependent upon Art, would tend to remedy this weakness. On the other hand, we are disposed to share another view expressed by the Principal to the effect that it would be an advantage if the staff of the College could take some part in the examinations upon the result of which candidates for Scholarships and Exhibitions tenable at the College are selected.

#### *The Staff of the College.*

6. The chief officers of the College are the "Principal and Headmaster," the Registrar, who also acts as deputy Headmaster, and the four Professors of Architecture, Modelling, Painting, and Design. All of these are wholifetime officers holding pensionable appointments as members of the established Civil Service, with the exception of the Professor of Painting, who is a half-time officer. Each of the Professors has the assistance of one or more Instructors, and there are also a special Instructor in Drawing and Anatomy and a Lecturer in the History of Art. Visiting teachers attend to give instruction in etching and engraving and in the technical classes. As far as we can gather, the relations between the Principal and his staff work smoothly. The Principal determines the courses to be followed by students and

decides when they shall enter each of the four schools of the College. Within each school the Professor takes responsibility for the instruction given. The Principal also undertakes the supervision of the discipline and the attendance of the students. We gathered from him that he made it his business to enter into personal and friendly relations with the students. The impression, however, that we derived from some at least of the ex-students whom we questioned was that the Principal was largely occupied in the administrative business of the College and was not in close touch with the students, and that it was the Professors rather than the Principal to whom the students looked for personal help and counsel. To some extent the Principal appears to be in relations with schools and manufacturers, and to assist students in obtaining employment at the end of their course, but there are obvious dangers which might be avoided if the practice were put upon a more systematic footing. The suggested Council of Advice, especially if it were in close touch with local colleges and centres of industry, might render valuable services in this direction. Students, however, should be encouraged to look to the schools in the localities from which they come to the College for assistance in finding employment. The Principal also acts as a Master of Method for those students who intend to become teachers. He devotes four afternoons a week to lectures in such subjects as school organisation, methods of teaching, and the history of Art education, and to demonstrations in the educational use of the black-board. We shall dwell at a later point upon the inadequacy of the arrangements made for the pedagogic preparation of teachers of Art.

7. The Professors and the Instructors in Etching and Engraving and in the crafts have been wisely chosen from amongst artists of high reputation and achievement in their respective branches. The whole-time Professors are not debarred from the pursuit of their Art. On the contrary, they receive every encouragement to this, and are furnished with separate studios, and in the case of the Professor of Architecture, with a room for professional assistants, within the College. Stress was laid upon the desirability of such an arrangement in the original recommendations of the Council of Advice for Art, as a means of securing that freshness which is essential to a high level of teaching. In the principle involved we fully concur, and we also attach importance to the opportunities which students may obtain of seeing, and even assisting in, the professional work undertaken by their teachers. We desire, however, to point out that we do not think that the advantages of the arrangement are fully obtained if the outside work undertaken by Professors is itself of the nature of teaching or of educational organisation.

#### *The College Curriculum.*

8. The value of the introductory course of architecture, to which all students not already qualified are required to devote their first term, was much insisted upon by the witnesses from the College, and it was pointed out that this value is almost invariably appreciated by the students themselves, including those who, out of a desire to proceed at once with their special studies, enter upon it with some reluctance. In the general point of view we fully concur. It is of the first importance that each student should see his own Art in that perspective of its relation to the other Arts, whith a study of architecture, in which all Arts find their unity, can alone give. At the same time, we think that the introductory term is of less importance for students devoting themselves to textile and other branches of surface design for industrial purposes, and taking the short course leading up to the Schools Associateship with this aim, than for other students with more time at their disposal and a wider objective. We agree also with the view expressed by Professor Lantéri that the course for students who will specialise in modelling should not include the details of house-planning. The actual methods employed by Professor Pite in the introductory course, and in particular the emphasis laid upon structure in wood and stone, appear to us admirable. The same qualities are evident in the more advanced course given to students who intend to become architects; but we feel that if the course is to be continued, it is essential that provision should be made, either at the College itself or by arrangement with some Technical School, for the practical study of building construction, of the properties of materials, and of those aspects of engineering and sanitation which are essential to the working architect. The whole tendency of modern architectural education is to couple the study of construction as closely as possible with the study of design, and it should be pointed out that both branches of the subject must be taken by students

who desire to obtain a professional qualification by means of the examinations of the Royal Institute of British Architects.

9. Upon the details of the work in the School of Sculpture and Modelling, it is not necessary for us to dwell at length. Professor Lantéri continues the tradition established by his predecessor Jules Dalou, and the reputation of the School and of the teachers whom it sends into the country has for a long time past received the general recognition of artists.

10. Of the School of Painting we are hardly in a position to speak with the same assurance, and we do not find that the teachers of painting who come from the College are making their mark in the local Schools of Art to at all the same extent as the teachers of modelling. The course in the lower division of the school is mainly in the hands of an Assistant to the Professor, and consists chiefly of painting from casts and from the head, and of studies in composition on a small scale. In the Upper Division, which many students enter at the outset, more time is devoted to composition, and the painting from life is upon a larger scale. About half the week is devoted to imitative work, and the other half to the preparation by each student of a decorative scheme, on which he works during the greater part of the year. The method adopted by the Professor, especially as regards the imitative work, is one of criticism rather than demonstration. He also exercises considerable freedom in allowing departures from the normal line of study laid down in the Prospectus, and does not regard it as inconsistent with the object of the school to permit students, of whom there are now not many, who desire to proceed to the Academy Schools, to increase the amount of time devoted to the study of the life at the expense of that devoted to decorative composition. The recent reports of the Visitors upon this school have been of a critical character. They dwell upon a failure to put sufficient effort into the thorough working out of preliminary studies for the details of compositions, and upon a disregard in the decorative schemes of those architectural conditions, an obedience to which should form one of their most important elements. We have some doubt also whether the course of instruction fully provides that thorough-going discipline of study from the life which must lie at the foundation of all painting. It is true that the time devoted to life-study in the school is supplemented by the afternoon classes from 4 to 6, but there are other demands upon this time, especially for students who are studying crafts as well as painting. The Professor is of opinion that for students of painting the course at the College should be somewhat longer. He also points out that during the winter months the imperfect heating of some of the rooms renders it impossible to pose a nude model. It has been suggested to us that there might be some advantage in taking life-study at the beginning of the day, while the students' powers of observation are fresh. We think it also extremely desirable that the students in the Upper Division of the School should have the free use of models for the preparation of their decorative schemes, as otherwise an element of weakness and insincerity must necessarily find its way into such work.

11. The School of Design is that as to the work of which the greatest divergence of opinion has been expressed by our witnesses. The Professor's method is an individual one, and does not appear to lend itself to the formulation of a very definite course of study. Generally speaking, students begin with a preliminary period of museum studies, of drawing from nature, and of such subsidiary matters as lettering and heraldry, and then proceed to the invention of their own designs, which, where facilities exist, are carried out by themselves in the Craft Classes. The detailed criticisms which have reached us are numerous. Thus it is urged that the students get an imperfect training in the historic styles of design. Again, it is maintained that they spend too much time in making imitative studies in the Museum and thus acquiring a "stock-in-trade" of motives for future use; and, as a corollary, that their exercises in inventive design lack originality and are pieced together from the models they have reproduced. In so far as they receive a definite stylistic bent, it is described as "mediaeval"; in particular calico-printers complain that "the South Kensington influence" encourages a particular type of conventional floral designs at the expense of the more varied methods of treatment for which the trade calls. The Museum studies themselves are said, with some justice, to be too pictorial, and to lay undue emphasis upon the effects of texture and the accidents of time rather than upon the motives of the designer. The most serious criticism, however, is no doubt that, in spite of the experience in "arranging for real work" which the

Craft Classes afford, much of the inventive design remains unpractical, and may be described as design in the abstract rather than design for some actual and clearly understood technical process. This weakness is to some extent admitted by the witnesses from the College, who would remedy it by an extension of the Craft Classes, and in particular advocate the addition of classes for lithography and book production and for textile processes, so far as these can be illustrated by hand-power looms. It must, however, be pointed out that it is on the side of designing for manufacture rather than for handicrafts that the School is criticised, and that some at least of the critics believe the defect to lie more in the ideal set before the students and the direction given to the teaching than in any absence of opportunity to obtain familiarity with technical processes. We shall have to return at a later point to the question whether it is possible and desirable to make any adequate provision by which students, who have not previously acquired a knowledge of manufacturing processes, may obtain a profitable knowledge during their course at the College.

12. The quadripartite organisation of the Schools governs the main part of the work done, but not the whole of it. Students from all the Schools meet in classes for drawing from the life and the antique and for anatomy under the general supervision of the Professor of Painting; in the Craft Classes; in the pedagogic instruction intended for those who are going to be teachers; and in the historical and literary instruction which is planned to furnish an element of general as well as artistic education. Some of the literary instruction is given from 8.30 to 9.30, before the regular work of the four Schools begins. The work of the Lecturer on the staff might with advantage be supplemented by reviving the practice of inviting distinguished outsiders to give lectures on various subjects bearing upon the history and practice of art. The drawing and pedagogy and the Craft Classes originally took place in the evening from 6 to 8, but have now been transferred to the afternoon from 4 to 6. The oldest of the Craft Classes is that in etching and engraving, which was originally established in 1865, with a view to providing skilled illustrators of museum objects, but has been converted, under the able teaching of Mr. Frank Short, into an admirable nursery for painter-etchers. The class in glass-painting came into existence in 1898; that in pottery in 1900; that in marble-carving in 1900. The classes in writing and illumination, in embroidery, and in wood-carving and gesso-work were added at the reorganisation in 1901, and the class in jewellery and metal-work in 1905. Further classes have been suggested from time to time in textile weaving and printing, wall-paper printing, furniture construction, mosaic work, colour block engraving, book-binding and typography; but it has not been found feasible to establish these. All students are expected to attend the class in writing and illumination during their first year; afterwards they attend such classes as appeal to them, provided that the instruction bears some relation to their general studies. A few external students, who are not taking regular courses at the College, are admitted to these classes, and to such students the etching and engraving class seems to be especially attractive.

13. We feel much sympathy with the view which has been put before us that a student of Art, and in particular one who intends to become an architect or a decorative sculptor, should, if possible, have an opportunity during the later years of his course of not merely seeing but actually taking part as an apprentice, so to speak, in work carried on under professional conditions as distinct from those of the studio. He will not see his work in the right perspective, unless he sees it as real work in the environment of the streets and houses and public buildings which, after all, it is the function of decorative art to beautify. We are conscious, however, that there are very real difficulties in the way of giving College students such opportunities of apprenticeship. There would not improbably be economic objections to their employment upon the ordinary decoration of public buildings in course of construction, although, apart from these objections, such employment would admirably carry out the purpose which we have in mind. It might, however, be possible, and might not, in view of the educational value of the experience, be regarded as unjust to others to employ them under the direction of their masters and without payment, as part of their regular course of study, in carrying out additional decorative work in such buildings of a kind which would not, on grounds of economy, have been provided at all as a part of the business undertaking. At any rate liberal advantage should be taken of such opportunities of participating in the preparation of a public pageant as a state funeral or a coronation affords. We are glad to learn that the College of Art has more than once had a share in such ceremonies from the funeral of the Duke of Wellington downwards.

14. Amongst minor improvements that might be effected in the organisation of the College, we think that some readjustment of the rewards given to successful students should have a place. These consist partly of 50*l.* Travelling Scholarships, of which one is annually awarded to the best student in each of the four Schools, and partly of book prizes amounting in all to 105*l.* in the year. The individual prizes are of a small amount, and the method of awarding them is fixed rather rigidly by the prospectus. We agree with a view which the Visitors have expressed, that the conditions for the prizes should be reconsidered; and we would record our opinion that an opportunity of foreign travel is the best and most stimulating reward which can be offered to a serious student.

#### *The College Buildings.*

15. The buildings of the College, originally erected in 1863, were enlarged in 1900 by the addition of rooms formerly used for residential purposes. The Council of Advice for Art called attention to the inadequacy and unsuitability of the premises even with this enlargement, to the difficulty of lighting the new rooms, and to the need for the installation of a thorough system of ventilation; and suggested that the more economical plan would be the provision of new buildings. This, however, was not at the time found feasible, and although many improvements of detail have since been effected, we cannot think that the housing of the College is worthy of a national establishment. It is markedly inferior, both in dignity and in convenience, to that of many London and provincial Schools of Art. The spaces allotted to the Schools of Architecture and Design and to the Upper Division of the School of Painting are during many parts of the year insufficient. Many of the rooms devoted to painting and Drawing are cold to an extent which interferes seriously with study from the life. The fabric, in spite of frequent repair, is not watertight; the lavatory accommodation is far from what it should be. Some fire-resisting partitions have recently been put in, but the College is still in dangerous proximity to the treasures of the Victoria and Albert Museum. This consideration has made it necessary to transfer the Craft Classes in Pottery and Metal-work to iron buildings on the opposite side of Exhibition Road. Here, also, owing to the limitations of space, it has been found necessary to locate the School of Sculpture and Modelling, with the serious educational result that the students of this School are isolated from their fellows, who thereby lose a valuable artistic influence. Moreover, the iron buildings are intolerably hot and uncomfortable in the summer. Lecture rooms and better space for storage are extremely desirable. The Visitors have strongly urged the provision of a large room or shed, in which a temporary model building can be constructed and decorated in co-operation by the more advanced students, and we fully concur in their view of the educational value of such combined work.

#### *The Life of the College.*

16. It is difficult by means of such an inquiry as ours to form any very clear impression of the social life of a College or of the tone prevailing amongst its students. So far as we can gather, the students, although brought together from very different environments, live on good terms with each other and with the staff. They have their sketch club, their debating society, and their students' union, and certain facilities for football, cricket, and lawn tennis. An excellent new common room has recently been provided, which meets with much appreciation. Nevertheless, the College was represented to us by one of the ex-students as rather an enervating place, and marked by a lack of feeling and enthusiasm. It is evident that many of the students enter it without any very clear objects or any definite plans for their future. Many of them, in spite of a recent increase in the rate of maintenance allowance given to Scholars and Exhibitioners, are hard put to it to maintain themselves in London, and when not actually within the doors of the College, in particular during the weekends, live rather solitary and pinched lives in uncomfortable and not always suitable lodgings. It is clear to us that more supervision by the College of the lodgings of the students is required, and we would point out that other teaching institutions in London, which draw students from the country, are more and more coming to feel the necessity for a system of hostels. Some of the students suffer from want of proper medical and dental advice, and certainly a medical officer and dentist should be officially attached to the College. There should also, we think, be a woman of cultivated and sympathetic personality, with a special responsibility for the women students. There is at present a Matron, but we have been unable to ascertain that

she comes into any contact with the students, or that some of them, at least, have any knowledge of what her functions may be. Some of the witnesses expressed the view, which we are disposed to share, that the holidays, which extend from the beginning of July to the beginning of October, with three weeks at Christmas and a fortnight at Easter, are too long, especially as the daily hours, although sufficient, are not unreasonably protracted. July is at present occupied in the College by some short courses for teachers in Schools of Art, but these, if necessary at all, could be held in the regular vacation months, and we do not think that their existence justifies the curtailment of the regular terms. Nor would the payment of additional maintenance allowances for the month of July be a serious matter in proportion to the advantage to be gained.

#### *The Supply of Students.*

17. The number of students in the College at any one time amounts to from 180 to 200, in addition to the few who attend as external students for the etching and craft classes only. About half of them come from London or from the urban areas of three large industrial counties, Yorkshire, Lancashire, and Staffordshire. The rest come in small numbers from other counties, or occasionally from Scotland, Ireland, and other parts of the British dominions. From time to time a foreign student is admitted. The age range of the students on admission is a wide one, extending from 15 to over 40. An analysis of the figures for 1908-9 indicates that of the students in the College during that year 20 per cent. were under 20 on admission, 62 per cent. between 20 and 25, and 18 per cent. over 25. We are disposed to the view, which we gather to be shared by the staff of the College, that it would be better that students intending to take the full course, which often covers five years, should enter at an earlier age, say between 18 and 20; since by 25 an artist or a teacher of art, like the novice in any other profession, should have finished his pupilage and entered upon the full work of his life. It is probable that this end might be secured by some adjustment of the conditions under which the Scholarships and Exhibitions are awarded. There can be little doubt that an unnecessary amount of time is often spent in working for the Board's Examinations in Art or for the National Competition. We found the Professors disposed to think that, on the whole, they obtained good material, and that, while they considered the National Competition, as at present conducted, to be of doubtful utility (an opinion in which we are disposed to concur) as tending less to education than to the premature manufacture of works for exhibition, they regarded the ordinary Examinations, on the results of which awards are made, as forming a fairly satisfactory test of merit. Indeed we got the impression that, so long as they could secure students who were competent draughtsmen, they would be quite willing to make themselves responsible for their training in the more advanced branches of Art from beginning to end. We think, however, that the tests upon which students are admitted to the College are not calculated, and have failed, to supply good material to the College. This opinion is supported by the character of some of the work of the Students which was shown to us at the College, and which appears to us to be incompetent and ill-directed, and to indicate inefficient teaching of drawing on the part of the local Schools, and a low standard set by the Examiners. These Students would not under any proper system of tests have been allowed to proceed to the College. We hold, further, that there is some waste of time, for an advanced College, in taking students through the elementary groundwork of design.

18. But while, in the opinion of the Professors, the students come fairly well prepared so far as their artistic studies are concerned, it has been impressed upon us from every side that in far too many cases they reach the College lamentably deficient in general education. A very large number, even of those who intend to become teachers, have left an Elementary School at the age of 13 and have thereafter devoted themselves solely to drawing, or at the most have received no further general education than they could obtain, during the intervals of wage-earning employment, in evening classes. That is to say, they have not even had the measure of general education which is now received as a matter of course by ordinary certificated teachers in Elementary Schools, who usually remain at a Secondary School until they are 17 or 18 years of age, and in many cases pass the Senior Local or some other general examination of good standard before they devote any substantial amount of time to their special professional studies. From the descriptions given us of the qualified Art Master, not only by outside observers but also by the representatives of the

Society of Art Masters themselves, it is clear, not merely that he finds it difficult to maintain his proper position amongst teachers of other subjects or in the community generally, but also that his comparative illiteracy is too frequently a real bar to the efficiency of his teaching. The weakness of the students in literary attainments has long been apparent to the staff of the College, and an attempt was made to remedy it by the appointment in 1903 of an officer who, in addition to acting as Lecturer on the History of Art, is charged with the duty of giving instruction in modern languages and supervising the reading of those students who most need assistance. This attempt has been attended with indifferent success; and in any case it is clear that the best which could be done in this way would not merely absorb time which ought to be available for the main studies of the College, but would also be quite inadequate to afford the literary discipline which ought to have been gone through at an earlier age. We see no alternative to the plan of imposing a test of literary as well as of artistic attainments upon students entering the College, such as would be afforded by passing the Senior Locals or the Preliminary Examination for the Elementary School Teachers' Certificate, or some other examination for which a Secondary School education would prove the obvious means of preparation. We consider, however, that this test should be confined to students who are taking a course intended to lead to a teaching qualification, and that purely industrial students should enter upon different terms.

19. The nucleus of the students consists of those who are sent to the College by the Board of Education as National Scholars and Royal Exhibitioners, and are awarded free admission and maintenance allowances of 60*l.* a year for periods which were originally of two years but were extended in 1909 to three years. The National Scholarships date from 1863, and have always been regarded as intended to give industrial students an opportunity of improving their powers as designers for the industries from which they come. In 1901 the number of Scholarships was limited to six a year, and 15 Free Studentships without maintenance allowances were in addition offered to industrial students. These Free Studentships have not, however, proved attractive, and do not all get taken up. It would probably be best to increase the funds devoted to Scholarships once more at their expense. The Royal Exhibitions were established in 1891. No very precise object which they were intended to serve has ever been formally laid down, but in practice they are most often held by students who intend to become teachers. So much is this the case that in 1909 the practice of admitting teachers who already held the Art Master's Certificate under the name of "Students in Training" was dropped, as it was thought probable that a sufficient supply of teachers could be assured through the Royal Exhibitioners. Provision was indeed made for a new class of teacher student, to be admitted for a course of one or two years after some years' actual service in a School of Art, but we understand that this scheme has not in fact been brought into operation pending the submission and consideration of our report. The National Scholars, Free Students, and Royal Exhibitioners are selected on the results of the Board's Examinations in Art, and National Scholars and Free Students have to offer specific groups of subjects corresponding to the four Schools of the College. There is reason to think that the test is too wide and too academic for just that type of industrial student which these awards were intended to assist. We think it is clear that some more practical evidence of technical skill in a particular industry should be called for, and that such scholarships should be granted for excellence in subjects connected with a single craft or industry, so that the ordinary course of training most conducive to excellence in his industry may also serve to qualify the student without special study of examination subjects. The scholarships should be granted in the main to the best of the students who have already held local scholarships; and their term should be for one year, with a possible extension dependent upon the student's merit and his ability to remain longer absent from his occupation.

The National Scholars, Free Students, and Royal Exhibitioners account for about 30 per cent. of the students who enter in each year. Of the rest about 10 per cent. hold local exhibitions awarded by Local Education Authorities with financial aid from the Board, and do not differ markedly in type from the Royal Exhibitioners, although the standard of their attainments is somewhat lower. The remaining 60 per cent. pass an entrance examination in artistic subjects set by the staff of the College and are required to pay fees of 25*l.* a year. The fees are, however, remitted with some freedom to deserving students who have already spent some time in the

College, and some students who enter as fee-paying students are successful in obtaining internal scholarships, which carry the maintenance allowance of 60*l.* a year, and are known as Royal College of Art Scholarships. These internal scholarships are also utilised to enable Royal Exhibitioners and National Scholars to devote a year or two more to their courses than the original awards made to them would cover. Certain local scholarships in Art, formerly tenable at the College, have been confined since 1909 to the local Schools of Art.

20. An analysis of the courses pursued by students who left the College between 1900 and 1910, which is printed as an appendix<sup>1</sup> to our Report, shows that the normal arrangement is for National Scholars to specialise in a single School of the College, and to take an Associateship in that School; that a large number of the Royal Exhibitioners follow the same course, but that a fair number of them pass through all four Schools of the College and obtain the Full Associateship; and that the Full Associateship has been the usual goal of the Students in Training who during the ten years in question have formed an important element in the College. There is, however, a good deal of modification of the two normal courses in individual cases; thus, many students who in the main specialise in some particular School take a substantial additional period of study in one or more of the other Schools. It is also apparent, and a matter for regret, that a very large number of students leave the College without completing either of the normal courses. This is true to a considerable extent even of Royal Exhibitioners and National Scholars. It is markedly true of students who do not enter with awards. These, although required by the Prospectus to follow either the course for the Full Associateship, or that for the Schools Associateship, rarely continue their studies long enough to satisfy the condition upon which they are allowed to enter. The figures show that 33 per cent. of the fee-paying students only remained one term in the College; that another 25 per cent. only remained one year, and that not more than 25 per cent. remained beyond two years. The ordinary period of study necessary to obtain the Schools Associateship appears to be three rather than two years, and the ordinary period required to obtain the Full Associateship four rather than three years. A fair number of students remain for five years, either to complete their Associateship or to take an additional year of post-associateship study. No student is allowed to hold an award or to be admitted free for more than five years, and it is exceptional for any student to remain in the College for a sixth year.

#### *The Cost of the College.*

21. The scale of staffing of the College and the numerous awards and free admissions involve a high rate of expenditure. Figures based upon the Estimates for 1911-12 have been furnished to us, which are printed as an appendix<sup>2</sup> to the Report. In these no allowance is made for capital expenditure or in respect of the Board's administration, or the services of the Stationery Office or the Office of Works. They show a gross maintenance cost of 8,980*l.*, against which must be set a sum of 800*l.*, the estimated amount of fees, including those paid by external students at the Craft Classes. The balance of 8,180*l.* represents a net maintenance expenditure of 44*l.* on each of 186 internal students. Of these a number estimated at 71 receive a maintenance allowance of 60*l.* each and a further sum of 880*l.* is taken for travelling scholarships, prizes, and the travelling expenses of award-holding students. The total cost of the establishment is therefore 13,320*l.*

#### *Fine and Applied Art.*

22. Hitherto we have in the main confined ourselves to a general description of the actual state of the College with such comments upon points of detail in its organisation and curriculum as have seemed to be called for in passing. We now approach the wider questions of the general functions of a central College of Art in relation to the national system of education, the extent to which the present College may be regarded as satisfactorily fulfilling those functions, and the lines on which its activities may be expected to develop in the future. In the first place, it appears necessary to say something as to the distinction between "fine" and "applied" Art, which, as we have seen, loomed large in the minds of the founders of the College, and has served to delimit its work from that of the Schools of the Royal Academy and other institutions. In practice, the distinction has sometimes

<sup>1</sup> See Appendix IV.

<sup>2</sup> See Appendix V.

proved misleading, as, for example, when it led to the exclusion of life study from the curriculum of the College; and even in theory, although it has a certain validity, we feel that it is easily capable of being pressed too far. At bottom, the human instinct which leads to those diverse forms of expression which are comprehended under the notion of "Art" is the same instinct, however diverse the forms of expression may be; although it is true that the workings of this instinct are complicated in a so-called civilised community with many motives which are social and economic rather than artistic, so that in the end the approach to Art of a young lady who desires to paint impressionist landscapes is sufficiently far apart from that of a brass-worker who desires to model electric light fittings to constitute a difference which is almost one of kind rather than of degree. On the other hand, the distinction hardly remains a vital one at all, when the more elaborate manifestations of applied Art, such as mural decoration or monumental sculpture, come to be considered. Many great masters of antiquity, and a few such as Alfred Stevens in more recent days, have used their skill indifferently to fresco a wall or to paint a portrait, to build a chimney-piece or to carve a bust; and there might be profit for the future if a closer approximation rather than a sharper division of the ideals of fine and of decorative art could be brought about, so that the academic painter might learn to attach more value to the decorative qualities of his composition, while the decorator might brace himself by the closer discipline which proceeds from prolonged and unremitting attention to the model. If this doctrine is sound, it follows that the distinction of 1837 is in the main applicable only as far as the less ambitious kinds of artistic production demand a more specialised artistic training, and that any institution on the level of the College of Art, which is intended to deal with painting and sculpture, will properly provide much the same course of training for the painter or for the sculptor, no matter what branch of his art he may be intending to pursue, leaving the direction ultimately taken to be determined by his personal temperament and the fortunes of his career, rather than by any bias given him of set purpose by his teachers.

#### *The Training of Teachers at the College.*

23. The painter and the sculptor do not, however, furnish the chief problems which the College of Art has to solve. The intentions with which students enter it and the careers for which, in fact, they leave, no less than the objects of its founders, impose upon it two very clear and distinct functions. It has to be the training ground whence a supply of teachers is regularly drawn for the local Schools of Art, and it has at the same time to give a specific training to the pick of the industrial students of Art from the local schools who desire to win for themselves commanding positions either as handcraftsmen in the more limited sense of that term, or as designers for the manufacturing industries. Since 1853, largely owing to the rapid growth of the local schools—partly also, we fear, owing to the difficulty of obtaining a living out of artistic attainments, unaccompanied by the necessary skill in trade application, by any other method than that of teaching—the training school aspect of the College has, on the whole, been the predominant one. Under present conditions, most of the students who go through the longer course at the College, and a large number of those who go through the shorter course, look to become teachers; and the longer course, which entails passing through all the four Schools of Architecture, Painting, Modelling, and Design, has been specially planned to meet the prospective needs of a head teacher who, at any rate under the conditions which have determined the conduct of Schools of Art in the past, must necessarily have some knowledge of all the branches of Art, even if this, as must often be the case, tends to limit his achievement in any one. We are satisfied that it is not desirable that schools all over the country should, to a predominant extent, draw their teachers from a single London College, and we feel strongly that the type of artistic training which is obtained under unmitigated College conditions is not altogether the right one for teachers of Art in its more industrial aspects.

24. It is, indeed, no longer the case that the College is the source of the teaching supply so exclusively as it has been during some periods of its history. A few of the local Schools of Art, both in London and in the provinces, have arrived at considerable importance, and have now a sufficient equipment and a sufficient tradition to enable them to undertake their own share in the production of teachers. This process, however, is limited by the conditions which determine the recognition by the Board

of Education of headmasters of Schools of Art. Normally speaking, a headmaster must either hold the Associateship of the College of Art, or must have gone through the prolonged and uneducational series of tests which are required for the award of what is known as the "Art Master's Certificate." The Board does indeed reserve the right of making exceptions to these requirements, but in practice only exercises the right in favour of candidates possessing very exceptional qualifications. We understand that the conditions of the award of the Art Master's Certificate are under reconsideration. But, although the headmasters of Schools of Art are generally teachers of what we may call the professional type, represented by the College Associateship and the Art Master's Certificate, the same no longer holds true of the assistant staff, by whom, except in the smallest schools, much of the actual teaching is done. In large schools, particularly where much of the work is of an industrial character, and in the growing and important class of trade schools, the assistant teachers tend more and more to be of a specialist type; that is to say, they are skilled designers or draughtsmen who have been directly employed in the industry to which the school is related. In some cases, they are still so employed, but in others the fear of employers that their exclusive designs will make their way into the schools renders it difficult for teachers to maintain a direct connection with their trades. Moreover, especially in London, where there are many artists who find their professional earnings inadequate, the practice of employing specialist teachers prevails even for the more general branches of Art, such as drawing, painting, modelling, and book-illustration. Generally speaking, this tendency, the extent of which is shown by the statistics of London staffing given in an appendix<sup>1</sup> to this Report, is one which ought not in our opinion to be repressed. It is undesirable that the teaching of Art should be wholly in the hands of a professional body whose interest in Art is largely divorced from the actual practice of Art; and, on the other hand, although an Art School cannot at its best rival the studio of a master as a training ground for youth, the instruction which it gives must necessarily gain in stimulus and freshness if it comes from men who are concurrently occupied in facing and solving the practical problems of executive production.

25. We are not, however, blind to the fact that the advantages of employing specialists are accompanied with difficulties, of which the most serious is that such teachers generally lack, if not the natural capacity for transmitting their knowledge, which is perhaps rarely altogether absent from the nature of any competent and enthusiastic craftsman, at any rate that pedagogic science, the necessity for which is being more and more realised by teachers of other subjects. No doubt the man who has a genius for teaching hardly needs to be taught to teach; and no doubt a course of formal pedagogy will be of little avail to the man who has been born without the germ of the matter in him. But it remains true that the average teacher is saved much and saves his pupils much if, before entering on his task, he attains some insight into the principles and aims of education, some knowledge of the elements of psychology, and especially of the psychology of the young, and some familiarity with those methods of exposition and of handling a class, which the experience of generations of teachers has found to be advantageous. Such an equipment can probably be best obtained by a formal but not necessarily very prolonged course of training, which should include a considerable amount of actual practice in teaching under the eye and in accordance with the counsel of an expert master of method. There are two types of teacher as regards whom even more emphasis must be laid on the need for training. One is the headmaster who, in addition to the other branches of pedagogy, must be thoroughly acquainted with the methods of school organisation and discipline, and with the problems involved in the relation of instruction in Art, alike to other types of education, and to the social and economic conditions of industrial communities. The other is the teacher, often a woman, who undertakes work, not in a School of Art, but in a Secondary or Elementary School, and has to handle Art, not as a technical study, but as one amongst other elements in a general education. It is obvious that the problem presented by a child to whom drawing is almost wholly an instrument, not of imitation but of self-expression,<sup>2</sup> is widely different from that presented by the typical adult Art-student. It was strongly represented to us on behalf of the Art Teachers' Guild that the needs of this particular type of teacher are disregarded, not only in the College of Art but also elsewhere, and we learn that an attempt to supply the deficiency has been made by the establishment of a special training department at the Clapham

<sup>1</sup> See Appendix VI. <sup>2</sup> "First you think a thing, and then you draw a line round your think."

High School of the Girls' Public Day School Company. It is, however, felt, not unnaturally, that what is really needed is not a separate course of training but a widening of the ordinary courses, so as to give the teacher an opportunity of learning to handle students of different ages and types, and of obtaining familiarity with all the special problems which beset his function in its different applications. We feel bound to add that the criticism, which is directed against the College of Art as regards this particular aspect of training, really applies to its general handling of the problem of professional as distinct from strictly artistic training. There is, as we have shown, some provision of formal lectures on pedagogy and of instruction in the use of the blackboard, which is, no doubt an invaluable educational instrument; but students who are going to become teachers do not get, as they ought to get, that actual practice in the teaching, both of individuals and of classes, under experienced supervision, which is by far the most important element in any well-constructed pedagogic course. From 20 to 30 out of 130 students in each year have some little opportunity of assisting in the afternoon drawing classes, and a few have supplemented this by voluntarily undertaking employment in London evening schools after College hours, but a systematic provision of this very important element in a teacher's outfit appears to be altogether lacking; and in this respect we do not feel that the present condition of the College compares favourably with its condition in the middle of the last century, when a regular organisation existed by which not only Students in Training assisted in teaching the junior students in the College itself, but ample use was also made of schools and classes of various types throughout London as a training ground. This is one of the most important points with which any reorganisation of the College would have to deal, and we think that either the Principal or some other officer should be definitely appointed as a master of method, and should have sufficient assistants, both men and women, to enable him to secure that every student who has a definite intention of becoming a teacher shall receive an adequate professional preparation during the College course. This preparation should, of course, familiarise the teacher with the handling of pupils of different types and ages, and in accordance both with individual and with class methods, and should include a careful study of the various objects for which subjects of Art are introduced into educational curricula. A student cannot always forecast his own teaching career, and whether this proves to be in an Elementary School or in a Trade School or in a Secondary School or in a School of Art, he will be all the better teacher for having obtained the widest possible experience at the outset.

26. It has not fallen within the scope of our inquiry to investigate in any detail the conditions of employment of teachers of Art, although between questions of training and questions of employment there is necessarily the closest interrelation. In particular the success of any teaching institution must depend on the existence of a scale of salaries sufficient to secure the unembarrassed services of adequate teachers. But we have formed the general impression that, while the salaries are in many cases unduly low, the supply of teachers is ample—a state of things not unfavourable for the introduction of such reforms both in the standard of general education and in that of professional training as may be expected to result in improved qualifications, and with these in improved efficiency, and in improved salaries.

#### *The Training of Designers at the College.*

27. The most fundamental part of our inquiry in its relation to the general system of education in Art is that which deals with the direct training of designers at the College. It is necessary to distinguish at the outset between two classes of designers, in accordance with a very clear distinction which exists amongst the various industries which are to a greater or less degree dependent upon Art. Some of these industries, such as glass-painting, embroidery, and certain branches of pottery-making and of jewellery, and of other ornamental metal work, are still conducted under conditions which may be called those of "Handicraft." They appeal to a limited public which appreciates beautiful and comparatively costly productions, and the designers who seek a career in them in many cases set up small businesses on their own account. The efforts of the Arts and Crafts Exhibition Society and other causes have brought about a very great revival of the handicrafts in recent years. We are disposed to think that, with the exception of sculptors, it is designers of this type who derive the greatest benefit from the College of Art course as at present organised. They have the advantage of a learned and sympathetic teacher, and are directed to the finest models of those historical periods during which

the methods of handicraft were of universal application. So far, however, as the principal industries of this country are concerned, the methods of handicraft have long been replaced by those of the factory. It is the factory which supplies the innumerable articles of personal wear and domestic plenishing constituting the staple of that section of British trade at home and abroad, which can be regarded as in any way dependent upon Art. Form and pattern of one kind or another are an important element in the competition between manufacturers of such wares, and tend to become even more important as the differences in mechanical efficiency between trade rivals grow less and less. But they must be form and pattern which are capable of being impressed upon the goods by processes subject to definite mechanical limitations which have to be learned, so that the designer who controls them must study the conditions of the textile power-loom rather than of the embroidery frame, of the metal spinning-lathe rather than of the hammer and forge, and of the mould and the transfer-print rather than of the potter's wheel and the paint brush. Designers, therefore, who propose to launch themselves upon the main streams of commerce rather than to seek the economic tributaries of handicraft, must look either to obtaining salaried posts in a factory or in the studio of one of the large furnishing and decorating houses, or to selling designs to factories from independent studios of their own, and must often be prepared to find the single-hearted pursuit of their artistic ideals complicated alike by the limitations of machines and by the even more embarrassing conditions imposed by the popular purse and the popular taste. There is keen competition both amongst the manufacturers and amongst the furnishing houses, and we understand that designers who are thoroughly competent from the trade point of view can command liberal salaries. It might be expected, therefore, that the College of Art, if the students fulfilled these conditions, would exercise that influence over the artistic trades of the country which it was founded to exercise, and that the designers, who have passed through its course and have obtained the hall-mark of its Associateship, would be eagerly snapped up by business men. All the evidence which we have been able to collect from many and divers sources of information has brought us to the regrettable conclusion that this is not in fact the case. The needs of the industries are met in various ways. Many designs are supplied by architects or other artists who have turned their attention to industrial Art. Many are purchased, especially in the textile centres in and about Manchester and Bradford, from French designers. Thus the Calico Printers' Association, who spend 37,000*l.* a year in designs, maintain 16 designers in full work in Paris as well as 38 in England. Designs prepared in England supply the Indian market; those from Paris the markets of England, Europe, and America. The Wall Paper Manufacturers' Combine prefer German designs for technical adaptability, French designs for artistic skill. Of the firms which employ regular designers, some train them in their own drawing offices, others find a supply in the local Schools of Art. Very few of them ever think of looking to the Royal College, and although some who have tried the experiment have been repaid, we find the opinion widely held that the type of designer turned out by the College is, from the manufacturing standpoint, "unemployable." "For any effect " the Royal College of Art has on the designing world, you may take it that it has " none at all" said one witness; or, as Dr. Garnett more sympathetically put it, "The " Royal College of Art as a College to command the confidence of the trades has to do " a good deal more to win its way." Professor Lethaby, when we questioned him upon this attitude, was disposed to admit its prevalence, to ascribe it in part to a failure on the part of manufacturers to realise that the former "South Kensington tradition" is now a thing of the past, and to claim that the College really has something to offer the manufacturers, which they lose by declining to employ its students. Other witnesses from provincial centres of industry have pointed to the unsuitability of the National Scholarship tests for the industrial student, and have suggested that the influence of the College courses, as at present planned, is to divert students from the direct pursuit of manufactures to that of teaching, and that even the shorter course occupies a longer time than the *bonâ fide* industrial student can spare from the pursuit of his trade. We think that there is something in these contentions, and regret that, when the conditions of the tenure of National Scholarships were modified as recently as 1909, more than one change was introduced which appears to us likely to give the National Scholars a further impetus in the direction of becoming teachers. The object of the National Scholarships is certainly not attained, when out of 17 students who left a Yorkshire School of Art to become National Scholars not one, as we are informed has been the case, returned to his trade.

28. We cannot resist the conclusion that the failure of the College to influence manufacturers rests upon something more fundamental than can be explained away as the result of mere prejudice. There is undeniably at present a real want of sympathy between the aims of art and the aims of commerce. This is not in the least because there is any essential difficulty in finding artistic expression through the medium of a machine. As a witness, who has had experience as head of the design studio of more than one great distributing house and been himself exceptionally successful in the training of designers, put it to us, the requirements of a machine are, as a rule, "by no means unæsthetic," and in fact design for handicraft, just as much as design for manufacture, has to accommodate itself in a greater or less degree to the limitations and conditions imposed by the appliances used. A hand-loom or a potter's wheel is, after all, although it allows the hand to contribute more, no less a machine than is a power-loom. The same witness' main criticism of the students from the College was that they had acquired "a theory and an ideal which it was very difficult to knock out of them." The training of designers in the past has no doubt been too abstract in character, and has taken too little account either of the conditions of machinery or those of material, or of the economics of production. Some of us are disposed to hold that the real problem lies primarily not in any supposed barrier against the production of beautiful things by machinery, for there is none, but in the fact that the public which the manufacturers serve, does not, for whatever reason, purchase beautiful things, the fault being attributable in varying degrees to the taste of the purchasers themselves, to the taste of the manufacturers, and to the taste of the retail salesman, with whom rather than with the purchaser the actual choice between this pattern and that is supposed to rest. But the soundness of this view must lack proof until the College has provided the manufacturers with designers equally competent from the technical and from the artistic standpoint, and until the manufacturers and the public have shown a deliberate preference for the the baser sort of design. Whether any improvement in the public taste corresponding to the admitted improvement in the ideal of decorative artists themselves has taken place in recent years is a moot point. The optimistic theory is that there is some slight improvement, due not so much to the negligible influence of Schools of Art upon designers as to their direct influence upon the general public, amongst whom they have disseminated sounder principles of taste. It is in any case admitted that there is a demand, and perhaps a growing demand, for beautiful goods from a certain limited public, and that individual manufacturers may quite possibly find it to their profit to make a corner in this specialised trade; but this consideration leaves the great mass of textile and other manufacturers upon which the economic question turns wholly unaffected. Were all cause of reproach against the Royal College of Art removed, it is not to be expected that a sudden revolution in taste will be worked, or that better-class design will win the confidence of the manufacturers and the appreciation of the public in a day. It is inevitable that at first the designer, if he is to earn his wages, must submit to striking some mean between what is commercially possible, and any higher ideal he may have formed for himself, in the hope that he will ultimately win a free hand. As a first step to employment the students must obviously be equipped to be competent component parts of the industrial machine as well as artists. Hitherto, as Mr. Rothenstein observed to us, "Art schools have been occupied in one direction and the trades in another." When that unhappy condition ceases to obtain it will be possible to decide how far the efficiency of the industrial machine is compatible with the cultivation of Art. A good illustration of the present divergence between the commercial and the artistic attitudes towards design is afforded by the controversy upon "styles" which has more than once been argued before us. The luxury of an age which has absorbed archaeology rather than art desires rooms decorated and upholstered in the historical manners of certain English or Italian or French periods. The work is highly skilled, and demands both erudition and adaptability. The producers complain that the public which they serve will have "styles," and that the Royal College of Art students have a wholly negligible knowledge of the history of design. The artist, on the other hand, dislikes the reproduction of "styles." For him the study of historic ornament is rightly an invaluable discipline, provided that it leads not to archaeology but to the formation of a personal style of his own, based upon tradition but representing an advance upon tradition, and giving expression to his own sense of beauty and fitness, rather than to that of the conjured ghost of a by-gone century.

29. It is probable that the national system of Schools of Art was originally established with a view to making the British a more artistic nation, and at the same

time increasing the economic yield of the industries dependent upon design, the assumption being that artistic excellence equally with excellence of material and workmanship would lead to increased sale. On the whole we are inclined to think that the first of these objects was the main one, but that it was not as apparent to the founders of the system as it is to us that the two objects are not necessarily bound up together. The most practical course will perhaps be to assume that it is the desire of the State to discover their maximum compatibility, and, while it continues to provide designers with a high artistic ideal for the special benefit of the handicrafts and of the select number of firms which specialise in manufactures of exceptional artistic excellence, also to facilitate the training of designers of more modest attainments, suited to the purposes of manufacturers generally; and the weight of the evidence which we have gathered forces us to the conclusion that this object can only be accomplished by the adoption of a method of training which will maintain throughout a very close connection between each student and the specific industry to which he belongs. No one uniform system of Art training will serve the needs of all industries; each industry must be studied as a separate problem. The student must, as it has been put to us, be thinking throughout in terms of his own material and methods, and at each stage in his progress towards the power of inventing suitable designs must be in a position to make constant reference to the actual processes by which the designs will be reproduced, and to see them translated into the material before his eyes, and, wherever possible, by the work of his own hands. As to the necessity for this uninterrupted relation between the industry and the design, there is a general agreement, but on the other hand there is some diversity of opinion as to how far the necessary conditions can be brought into existence at the College of Art or any other central institution. No doubt certain reforms could be introduced into the College course which would operate in the desired direction. The inducements which divert students from their industry to a teaching career might be removed, and the tendency to produce an abstract type of designer prepared to turn his hand to the preparation of paper patterns for any industry, but master of the technical processes of none, might be eliminated by further specialisation both in the tests for National Scholarships and in the actual work done by students. Some of our witnesses have expressed an opinion that there would be no serious difficulty in establishing at the College a sufficient technical equipment of looms and furnaces to secure for students drawn from all industries the opportunity of acquiring or preserving while at the College a complete familiarity with the manufacturing processes. Thus, it was urged upon us by the representatives of the Society of Art Masters that the College ought to be staffed and equipped in anticipation of whatever craft or trade might be represented among the trade scholarship students, even though it might be quite possible that some of the shops in the school might not be used at all during some years. We feel bound to say that, on considerations of cost and space alone, this seems to us quite an impracticable policy. There is no room at South Kensington for an assemblage of half-empty shops nor would it be feasible without the wildest extravagance to duplicate the elaborate assortments of highly complicated looms, which are required to give a complete technical instruction to designers for the great textile industries, and which are already in existence in the technical schools of such cities as Manchester, Bradford, and other textile centres. The alternative which presents itself is a fairly obvious one. If the training of designers is to be kept in close relation to the industries, it must in the main be carried on in the actual centres where those industries are located, and where alone the necessary equipment can without unreasonable expense be made available. Moreover, the mere provision of a technical equipment at South Kensington would do little to convert South Kensington into an industrial centre, and if the designer is to think in terms of his industry, it is probably at least as important that he should live in the atmosphere of that industry, think its thoughts and absorb its ideals, as that he should merely be in a position to handle its machines.

#### *The Need for Decentralisation.*

30. It appears to us, then, that just as in 1852 the functions of the College of Art were determined by the need of providing teachers for the rapidly developing local Schools of Art, so in 1911 the position of the local schools must again be treated as the key to the situation. There are established and well-equipped schools in most of the great manufacturing centres, and we would urge that each of these should be encouraged to specialise in the needs of its dominant industry, and to attain the

position of a provincial college, to which industrial students might be drawn from the whole area over which the industry is spread, and in which they might receive an advanced training in design with a direct application to the special needs of the special industry. Thus Manchester, Bradford, Kidderminster, Macclesfield, and Stoke-on-Trent would become seats of great monotechnics serving respectively the needs of the cotton, woollen, carpet-weaving, silk, and pottery trades; and we would particularly dwell upon the importance of treating the scientific and artistic aspects of technical instruction in two departments of a single college and thus breaking down the isolation in which a School of Art too often stands at present in relation to other educational institutions in its locality. We are well aware that such a policy would involve a considerable change in the existing outlook of certain Schools of Art, which are hardly more in touch with the manufactures of their neighbourhood than the College of Art itself. They must learn to concentrate, instead of dissipating their energies; to give industrial difficulties the first and not the last place in their thoughts; above all to secure the personal interest and assistance of enlightened manufacturers and artisans in their successful working. The concentration which we advocate, and which has already been carried out in Scotland, would naturally entail also the provision of means by which students from other districts, who may for some reason have formed a special interest in a particular industry, might obtain facilities for proceeding to the monotechnic of that industry; and for this purpose some redistribution by the Board of Education of the funds already available for giving assistance to poor students of Art might be required. But each monotechnic would look to obtain the greater number of its advanced students by a process of selection from amongst those who had grown up in its own locality as apprentices, and had already proved their special talent while employed in the more humble capacities of draughtsmen and reproducers of designs. The ordinary designer would, we think, make his way to the front by some such natural process, and after obtaining technical experience by a period of concurrent employment in the industry, together with instruction in the School of Art, for which half-time scholarships might be of service, would find it worth his employer's while to select him for a special advanced course of systematic study. But he would remain to the end a designer for his special industry and not a designer in the abstract. And in the main he would have his limited field to himself, although it is obvious that the door of industrial employment would never remain closed to the exceptional designer of different origin, such as an Alfred Stevens or a William Morris, who might choose to turn to the advantage of industrial Art a training which had proceeded upon the wider lines primarily intended to lead to fine Art or to architecture.

31. The reasons which we have given in favour of decentralisation have been economic ones, but they are reinforced by more ideal considerations which have found expression in the evidence given before us. Thus, we were not unmoved by a plea put forward by Mr. William Rothenstein for some attempt to breathe a new inspiration through the medium of Art into provincial life, and to diminish the constant drain of talent to London by which that life is in many directions impoverished. That a great provincial city should have its own artistic life and should look to its own architects to put up its great buildings and its own painters and sculptors to decorate them, is certainly to be desired, and if the attraction of students to the College is an obstacle in the way, that is undoubtedly an additional argument for decentralisation. Certainly we see no reason why the policy of decentralisation, if adopted, should be limited to industrial designers alone. In England, as is already the case in Scotland, the work of training teachers of art might with advantage be shared by a number of schools rather than concentrated in one, more particularly in view of the tendency, to which we have already referred, towards the employment of specialist teachers for the industrial branches of Art, whose need to keep in touch with the industries is hardly less than the need of the designer pure and simple, even if they do not themselves combine the functions of designer and teacher. Whether the training is done in London or elsewhere, provision for teaching practice under an expert master of method will be necessary, and in some ways it may be easier to find sufficient practising ground if the area available for the purpose is extended. Nor should there be any difficulty, if the Schools of Art are properly linked up with other institutions, in providing that groundwork of general education which the professional as distinct from the specialist teacher of Art requires, and which alone will enable him to take his proper place as a social and intellectual force in his community and thereby to help forward Mr. Rothenstein's ideal of provincial culture. It has been suggested to us that,

wherever possible, the professional teacher of Art should go through a University course, which should lead like the courses for teachers of other kinds to a degree, and this does not seem to us impossible, provided that the Universities see their way to prescribing such a course in literature, archaeology, history and aesthetics as will meet the needs of this particular type of student. It might, however, in our opinion, prove of doubtful expediency to make an actual test of technical artistic skill an element in the examination for a degree. The advantages of such a degree course need in no way be limited to teachers, and courses of the type in question are in fact already available for architects both at London and elsewhere, and are accepted as forming part at least of a professional qualification. It appears to us that the opportunities which a University course affords of mixing with students of other types carry certain advantages which a course in a specialised institution, such as the College of Art, does not altogether secure. It is, perhaps, hardly necessary to add that the value of a degree, or any similar "hall-mark," lies in the evidence which it furnishes of the educational course upon which it is awarded; and we must not be taken as giving any countenance to a suggestion made by the Society of Art Masters,<sup>1</sup> to the effect that qualified Art Masters, wherever trained, should be allowed to describe themselves as Licentiates of the Royal College of Art.

*The future of the Royal College of Art.*

32. Our inquiry must necessarily be concluded by some suggestion as to the place which the College of Art itself would naturally occupy in such a system of decentralised artistic training as we contemplate. In the main its present functions would tend to disappear or undergo a substantial modification as the training of industrial designers and the training of teachers of Art are transferred elsewhere; but the process would be a gradual one, as there is much to be done in the provincial schools before they could be regarded as fully equipped for their suggested functions. We should, therefore, anticipate less any immediate or revolutionary change in the conduct of the College as a result of our recommendations, than a gradual shrinkage or modification of its present work during the progress of which the question of its future destinies could be more thoroughly thought out. And we think that, even when what seems to us the natural course of evolution has been accomplished, the College will still have its usefulness. Conceivably indeed, it might itself become a specialised school for the study of those industrial arts, such as decorative painting, monumental sculpture, or the handicrafts, which have no special local centre, or for certain important industries such as furniture-making, book-production, or glass-blowing, for which London has at least as much claim to be the centre as any other place. But there is no very special reason why the function of dealing with London industries as such should be assigned to a national college, rather than to such a local institution as the Central School of Arts and Crafts in Holborn: and as regards painting and sculpture, we have already expressed our opinion that there is no vital distinction between the training necessary for these in their decorative and in their fine art aspects, and we should think it natural for these particular activities of the College to be amalgamated with those of other central schools, such as the Royal Academy or the Slade School at University College. Similarly, we are disposed to think that, while a general architectural course such as that arranged for all the College students by Professor Pite ought to be an essential element in the training of professional teachers of art, wherever that is given, the more technical training of architects can better be undertaken, either in a University as we have suggested, or in some other institution where the constructive and the artistic elements of such a training can be continuously linked together.

33. It is undeniable, however, that there is at present a sentiment to which strong expression was given before us by the headmasters of some of the most important local Schools of Art, in favour of the maintenance of a Royal College of Art in London on a national basis, as giving a higher and wider type of artistic culture than anything to which those schools can themselves aspire. We should look for some modification of this sentiment, as the provincial schools develop and the provincial cities become conscious of their artistic possibilities; but for the time being it exists and must be taken into account. Thus, it is argued by the National Society of Art Masters that a stage is reached in the training of an advanced art student at which it is desirable

<sup>1</sup> See Appendix VII.

that he should leave behind him his school life and the environment of previous years and should profit by the freedom of studio work amongst students of his own or more than his own calibre, and by full opportunities of ranging through galleries and museums and of getting into touch with the best artistic outlook and achievement of his day. In particular, stress is laid upon the historical connection of the Victoria and Albert Museum with the beginnings of artistic education in this country, and of the imperative need for continuing to make full use of the unequalled treasures of that Museum as a source of inspiration to generation after generation of art workers. Although we would suggest that the present system of supplying objects from South Kensington to provincial centres might with advantage be carried much further, we certainly do not desire that either the influence of the Museum or such stimulus as may be obtainable from contact with artistic life in London should be lost under the system which we advocate. It seems to us clear that, however complete the local training which has been received by a student of art, he will be the better for a period at its close of studious sojourning both abroad and in the neighbourhood of the industrial museums of his own country.<sup>1</sup> But reasons both economic and educational indicate for this purpose a shorter period than the four or five years now occupied by the full course at the College. Industrial students in particular cannot afford either the risk of losing touch with their industries or the delay in productiveness which the longer period involves. We should look, therefore, to see the advantages of decentralisation supplemented by a liberal provision of advanced scholarships, the function of which might be to enable industrial and other students to take one or two year courses of what may be called "post-graduate" study away from their localities. Such scholarships should be tenable at whatever place or places, at home or abroad, may offer the best opportunities for the special studies of each student; but one year at least might often be spent with advantage in the South Kensington Museum; and for the benefit of the scholars it will clearly be desirable that the main future development of the College of Art should be on the lines of a school of advanced studies under well qualified directors, open all the year round, and somewhat similar in character to the schools already maintained by various nationalities for the benefit of post-graduate students at Athens and at Rome. Such a school would not attempt to give a complete education in art parallel to that provided in the local Schools of Art throughout the country. Nor need it be looked to for technical instruction, for its students would already be competent technical experts when they come to it. But it would serve as an invaluable head-quarters, at which men and women of picked talent, the flower of all the great provincial centres, might supplement their local studies and widen their horizons, with the aid of those facilities which not only the Victoria and Albert Museum, but also other London museums and galleries, afford in such abundance.

34. In conclusion we would record our opinion that the better organisation of instruction in Art can only have its due effect upon national life, if and in so far as artistic considerations are given their proper place in the conduct of that life; and we would express our sympathy with the general attitude adopted in the Memorandum by Mr. Ricardo on Art Education and the Employment of Artists, which is printed as an Appendix to our Report.<sup>1</sup>

#### *Summary of Recommendations.*

35. We therefore recommend—

- (1) That the training of designers for the manufacturing industries should be specialised, and should be undertaken by provincial Colleges of Art, each of which, while continuing to provide a general education in art, should devote special attention to the needs of the dominant industry in its locality, and to this end should take steps to associate with its work representative manufacturers and artisans belonging to the industry (§§ 29, 30);
- (2) That these provincial Colleges should be conducted as departments of colleges which deal with the practical and the scientific as well as the artistic sides of the dominant industries in their localities (§ 30);
- (3) That the provincial Colleges should also be encouraged to undertake the training of teachers of Art (§§ 23, 24, 31);

<sup>1</sup> See Appendix I.

- (4) That the training of teachers of Art, wherever undertaken, should be conducted under conditions which will entail a higher standard of general or technical as distinct from artistic attainments, and should include an adequate pedagogic preparation (§§ 18, 25);
- (5) That Universities should be encouraged to provide suitable degree courses for intending artists, architects, and teachers of Art (§ 31);
- (6) That there should be a liberal provision of scholarships for industrial and other students of Art, including part-time and full-time scholarships tenable at provincial Colleges, which should lead up to further scholarships for advanced students tenable at approved places of study both at home and abroad (§§ 30, 33);
- (7) That scholarships for industrial students should be awarded upon conditions suitable to candidates actually employed in specific industries, and tenable for courses of study strictly related to those industries (§ 19);
- (8) That when a system of provincial Colleges is established, the relation of the Royal College of Art to such Colleges should be that of a school of advanced studies only, providing courses of one or two years' duration, adapted to the individual needs of its scholars and in close relation to the Victoria and Albert Museum (§ 33);
- (9) That, pending such a complete re-organisation of the College, the following improvements of detail should be effected in its existing organisation:—
  - (i) Steps should be taken to keep the College in closer touch with the general system of Schools of Art by the formation of an Advisory Council for Education in Art, which should include the Visitors, together with representatives of industries dependent upon Art (§ 5, 6);
  - (ii) The Free Studentships should be replaced by an increased number of National Scholarships (§ 19);
  - (iii) Students intending to become teachers should not be admitted after the age of 20, and should be required to show evidence on admission of a reasonable measure of general attainments (§§ 17, 18);
  - (iv) Students intending to become teachers should receive a proper course of professional training, including actual practice in teaching both children and adults by individual and class methods under expert direction (§ 25);
  - (v) The professors should be associated with the examinations on which scholarships and exhibitions are awarded (§ 5);
  - (vi) The outside professional work permitted to the whole-time professors should not, without special sanction, include teaching or educational organisation (§ 7);
  - (vii) A month should be added to the length of the College term (§ 16);
  - (viii) Opportunities should be afforded for combined work by all the four Schools, and, if possible, for participation by the students in real work on public buildings or elsewhere (§§ 13, 15);
  - (ix) Discretion should be taken to exempt students pursuing special branches of industrial design from the preliminary architectural course (§ 8);
  - (x) The advanced architectural course should be widened by the inclusion of building construction, sanitation, and engineering (§ 8);
  - (xi) More use should be made of the model in the School of painting (§ 10);
  - (xii) Experts from outside the College should from time to time be invited to give lectures to the students (§ 12);
  - (xiii) The system of rewarding students should be reconsidered, with a special attention to the value of foreign travel (§ 14);
  - (xiv) A competent woman superintendent should be appointed for the women students (§ 16);
  - (xv) A medical officer and dentist should be appointed (§ 16);
  - (xvi) Careful supervision should be exercised over the lodgings of students (§ 16);
  - (xvii) The arrangements for assisting students in finding employment after completing their courses should be systematised (§ 6).

## Conclusion.

36. The realisation of the developments foreshadowed above will in our opinion involve the provision of a new building. In view, however, of the transition period which we contemplate in the history of the College, we have made no definite recommendation as to the buildings; but we think it right to put upon record our opinion that the existing buildings are neither in dignity nor in convenience worthy of a national establishment; and that they call for some immediate expenditure to cure the more prominent defects referred to in the Report.

37. The Royal College of Art has done and is doing useful and important work, and although the development of the greater Provincial Art Schools now makes it possible to relieve the College of some portion of its present duties, we anticipate that the changes we recommend will rather add to, than detract from, its importance. As a Post Graduate College in close touch with Art schools throughout the country, it will have for the first time a well-defined position as the culminating point of the whole system of industrial Art training in England.

In conclusion, we desire unanimously to express our appreciation of the assistance rendered to us by our secretary, Mr. A. H. Sidgwick, and of the obliging and efficient way in which he has carried out his difficult and complicated duties.

We remain,  
Sir,  
Your obedient servants,

(Signed)

E. K. CHAMBERS.  
KENNETH S. ANDERSON.  
PROF. BROWN.  
DOUGLAS COCKERELL.  
GEORGE FRAMPTON.  
CHARLES HOLROYD.  
HALSEY RICARDO.  
FRANK WARNER.

A. H. SIDGWICK,

Secretary,

3rd July, 1911.

## APPENDICES.

## APPENDIX I.

## MEMORANDUM ON ART EDUCATION AND THE EMPLOYMENT OF ARTISTS.

1. The Royal College of Art, with the Victoria and Albert Museum adjacent, should be the synthesis and culmination of all the industrial art training in Great Britain. Its studios and the Museum walls should supply the high ideals and examples of noble workmanship, without which no art can thrive or develop. But living art must be based on actual needs; must be based on the conditions of the actual material; must be integral with life—not a mere surface veneer that can be applied or withheld according to taste, or the state of one's purse. The function of art training is to impress on the student and the world within which he moves that simple beauty of design and execution arise out of intimate knowledge and mastery of the material that he is handling. Unless he knows the limitations and the capabilities of the substances with which he is dealing, the evolution of simple graceful forms and appropriate decoration is denied to him. And it is not enough to know the nature of his materials; he must also know the possibilities of his tools—especially when, as is now mainly the case, these tools take the form of machines. Unless, too, he can convince those about him that one should look for pleasure in the form and appropriateness in the necessities of life, he has not fulfilled his functions as an art teacher. If Art is a real thing, its presence should permeate everything; the plate and cup on one's breakfast table, the address on one's envelope, the books on the shelf, the lamp-post in the street, should all be a pleasure to handle and to contemplate, and should have the requisite qualities for durable service.

2. But these attributes must be in universal demand, if there is to be any reality in the demand for artistic production, and the municipalities as well as the State are concerned in fostering this recognition. Immense sums of money are spent on the education of the student by citizens who apparently neither require nor desire any return for the money so spent. Whilst contributing to the cost and upkeep of Schools of Art on the one hand, they do nothing to convince the student of the actuality and desirability of his studies.

They train him, for instance, to appreciate and practise fine lettering, the careful spacing of the printed sheet and so forth, whilst they affix to their public buildings and street corners lettering that is a scandalous eyesore; they train a student to discriminate the various styles of fine metal work, and surround their open spaces with railings of bad design and shoddy workmanship. Their proclamations, edicts, seals and addresses are generally ill-designed, ill-executed and unnecessarily costly; they do virtually nothing—as a body—to countenance the idea that they have any value or use for the training on which they spend so much.

3. This flagrant inconsistency naturally reacts on the student; the public, to whom he should look to be the employers of his creative powers, offers him only the post of art teacher to assist in the training of other unemployables like himself. The very base on which the system of art training should be grounded is set aside as impracticable, and the teaching resolves itself into a study of craftsmanship applicable only to a person of independent leisure, or of such inventive power as to justify his attempting to set up as a specialist workman. This divorce from actuality is felt by the trade, who complain that their requirements are not sufficiently attended to in the instruction given, and who also need considerable guidance as to the qualities that should constitute their market.

4. Art training should start from the bottom rung of the ladder; drawing, &c., already form part of the curriculum of the Board Schools, and the principles that underlie good craftsmanship require to be enforced *urbi et orbi*. Were these more universally recognised, manufacturers would not be working so much in the dark, as to the taste of their customers, as they are at present; and a great quantity of wasteful experiment would be thereby saved. This training—as much of it has been—in a baseless culture of aesthetics,

has given a glamour to the unreality of its position, and a colour to the sentiment that Art is a special cult, available mainly for the rich, and that it has no essential bearing on the everyday needs of life. Unless, then, we can get public bodies as well as individuals to protest against this disastrous theory, and by example and employment confute it, it seems paradoxical and contrary to all maxims of economy to maintain so great an apparatus, and at so great an expense from which no dividend is allowed to accrue.

5. I should like to press the point that the State has not completed the education of the artist, when, as at present, it grants him a certificate at the end of his College course. In fact, the training stops short just at the critical point in the student's career, when he is advancing from preparation to execution, as if the actual contact with the material on which he is to be employed played no part in the scheme of education, and as if the student—without this experience—were fully equipped to start in life as a professed executant. The evidence of the various witnesses before us showed that this is not so. We find that the students are being educated—at a very considerable expense—and then dismissed into the world of realities, before their education has a touch of actuality.

6. In my opinion, the State ought to find employment (not necessarily permanent) for the most promising of its students, as part of their training and education. And besides the State, I would call upon the municipalities and public bodies as well, and also endeavour that it should get to be recognised even by individuals who are dedicating to the public use, buildings, parks, libraries, and so forth, that there is an obligation, in the interests of art, to help properly to train the craftsman and artist, and so to forward the scheme of an art education which is evidently thought to be very valuable, since the sums of money spent on it are so immense.

7. As example of the kind of State and municipal recognition that I mean, I would specify some of the most obvious crafts and what scope might be given to students of these crafts to learn their business.

*Architects.*—These are only partially educated by the State; they learn the "practical" side of their work in architects' offices, and this is a necessary part of their training.

*Sculptors.*—The sculptural decoration of the bulk of modern public buildings is for the most part unworthy of its position; it has no *raison d'être* and ought to be scouted from the face of the walls. The State is constantly raising State buildings, the municipalities town halls, public libraries, baths, &c., and the subsidiary sculpture to these (the most important pieces being given, of course, to artists of tried merit) should be put into the hands of the best students, working under the guidance of the artist in charge of the building.

*Painters.*—State buildings, municipal buildings, town halls, public libraries, museums, board schools, hospitals, infirmaries, railway stations, workhouses, prisons, are all fields for the painter—from quite humble experiments in fleeting house painters' colours up to monumental permanent decoration of wall spaces.

*Designers.*—Our parks and open spaces want decent seats and railings, our streets decent lamp-posts; when the city is decorated in honour of some imperial or royal visitor, the general conduct should be carried out by these students; when the freedom is presented to some illustrious person, the script and the casket should be written and made by some artist, and not be the product of some impersonal firm. The seals to public documents, the memorials to celebrities affixed to dwelling-houses, the names of streets, should be examples of good design and lettering, and entrusted to art students for their performance.

The students will still be serving their time at the College—though not necessarily within its walls—receiving no wages so long as they are supported by State grants.

HALSEY RICARDO.

0880 A

## APPENDIX II.

for our own particular

## LIST OF WITNESSES EXAMINED BY THE COMMITTEE.

(1)—*Official.*

Mr. F. G. Ogilvie, C.B., Principal Assistant Secretary of the Technological Branch of the Board of Education, 1903–10.

Mr. S. J. Cartlidge, Chief Inspector of Schools of Art.

Mr. A. Spencer, A.R.C.A., Principal and Head Master of the Royal College of Art.

Professor A. B. Pite, F.R.I.B.A., Professor of Architecture at the Royal College of Art.

Professor W. R. Lethaby, Professor of Design at the Royal College of Art.

Professor E. Lantéri, Professor of Sculpture and Modelling at the Royal College of Art.

Professor G. E. Moira, Professor of Decorative Painting at the Royal College of Art.

Mr. Walter Crane, Principal of the Royal College of Art, 1898–99; Member of the Council of Advice for Art and Visitor to the College, 1899–1909.

(2)—*Recent Students of the Royal College of Art.*

Mr. T. C. Derrick (1903–08).

Miss C. M. Lacy (1904–07).

Mr. M. Osborne (1900–05).

Mr. J. E. Rawson (1905–10).

Mr. J. Currie (1904–06).

Mr. A. O. Spare (1902–05).

Miss E. S. Pankhurst (1904–06).

(3)—*Representatives of Schools of Art.*

Birmingham:—

Mr. Napier Clavering, Chairman of Committee.

Mr. R. Catterson-Smith, Head Master.

Bradford:—

Councillor Deighton, Chairman of Committee.

Mr. C. Stephenson, Head Master (*see also (5)*).

Camberwell:—

Mr. W. B. Dalton, Head Master (*see also (5)*).

Macclesfield:—

Mr. T. Cartwright, Head Master.

Manchester:—

Mr. R. Glazier, Head Master.

Nottingham:—

Mr. J. Harrison, Head Master.

(4)—*Representatives of other Teaching Institutions.*

Clapham Girls' High School:—

Mrs. Woodhouse, Head Mistress.

Miss Welch, Head of Art Teachers' Training Department (*see also (5)*).

Slade School:—

Mr. H. Tonks, Assistant Professor.

University College:—

Professor F. M. Simpson.

(5)—*Representatives of other Bodies.*

London County Council:—

\*Dr. W. Garnett, Educational Adviser.

\*Mr. Cyril Jackson, Chairman of the Education Committee.

\*Mr. W. B. Dalton, Head Master of the Camberwell School of Arts and Crafts.

National Society of Art Masters:—

Mr. F. V. Burridge, President.

Mr. C. Stephenson (*see also (3)*).

Mr. G. P. Gaskell.

Art Teachers' Guild:—

Miss E. Welch, Chairman (*see also (3)*).

Miss E. M. Spiller, Secretary.

(6)—*Designers and Witnesses connected with various Industries.*

Mr. R. H. Best.

Mr. W. A. S. Benson.

Mr. T. J. Donohue.

Mr. T. Erat Harrison.

Mr. G. B. Heming.

Mr. F. Stuart Murray.

Mr. H. Powell.

Mr. C. F. A. Voysey.

Mr. Emery Walker.

Mr. F. Wedgwood.

(7)—*Other Witnesses.*

Mr. D. S. MacColl.

Mr. W. Rothenstein.

\* These witnesses expressed their personal views, and were not representing the official view of the London County Council.

## APPENDIX III.

[By E. K. Chambers]

OUTLINE OF THE HISTORY OF THE ROYAL COLLEGE OF ART, 1837–1900.

The Royal College of Art has had, under various names and with many changes of organisation, a continuous history of about three-quarters of a century. It owed its origin, partly to the success of the provision for education in art made by the Scottish Board of Trustees for the Encouragement of Manufactures, which was founded in 1727, and partly to the persistent advocacy of schools of design by Benjamin Haydon, the historical painter, and others. In 1835 and 1836 the House of Commons appointed a Select Committee on Arts and Manufactures, which was directed "to inquire into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management, and effects of institutions connected with the arts." This Committee came to the conclusion "that, from the highest branches of poetical design down to the lowest connection between design and manufactures, the arts had received little encouragement in this country." They laid stress on the want of instruction experienced by workmen in the industries dependent on art, especially in the

silk, china, and furniture trades, and in decorative architecture, on a desire for information as to the arts, which they believed to exist amongst the labouring classes, and on the superiority in these matters of other countries, especially France, which they attributed largely to the greater diffusion of artistic knowledge throughout the mass of society abroad. In the Estimates for 1836 the Government had taken a sum for the formation of a normal school of design, and the Committee urged that in any such school, "not theoretical instruction alone, but also the direct practical application of the arts to manufactures, ought to be deemed an essential element." They suggested that, in addition to creating a normal school, the Government might with advantage encourage local schools and local art galleries by means of building grants. They thought that the publication of works on art might be useful, and that "the principles of design ought to form a part of any permanent system of national education," such as was then under contemplation.

The first step towards the actual provision of the school was the establishment of a Council by a

summons from the Board of Trade in December 1836. The Council consisted of the President and Vice-President of the Board, Members of Parliament, Royal Academicians, and others. In April 1837 it approved the report of a committee, which laid down "that the object of the school ought to be to afford manufacturers an opportunity of acquiring a competent knowledge of the fine arts, in so far as these were connected with manufactures," and that steps ought to be taken to limit the students to these interests. It was suggested that the instruction should include drawing, and also design, with the aid of colouring and modelling; and that the method followed should be one less of copying than of original arrangement and composition from nature with the aid of historic examples of ornament. Lectures should be provided from time to time. A reasonable proficiency in drawing should be required on admission. The School of Design was opened on the 1st of June 1837, under Mr. J. B. Papworth, a practising architect of standing, as a part-time Director, with the assistance of full-time teachers of drawing, colouring and modelling. Rooms were assigned to the school in Somerset House, and a museum was attached to it, which formed the germ of the present Victoria and Albert Museum.

The plan of appointing a part-time Director did not prove satisfactory, and in 1838 Mr. Papworth resigned, and Mr. William Dyce took his place as a full-time officer, with the title of "Professor," and with the assistance of a Head Master for the evening school in addition to other teachers. Mr. Dyce made an important change in the methods of the school by introducing drawing from the life for ornamental purposes. At the opening of the school it had been supposed that the exclusion of drawing from the life was the best means by which the limitation of the students to ornamental interests could be secured. Mr. Dyce showed much activity as head of the school in various directions. He visited and reported upon continental systems of art instruction. He planned a drawing-book of graduated examples for the elementary teaching of ornament. He arranged for periodical lectures to the students by himself and others. He employed a French artist, M. Trenel, to give lessons in drafting patterns for silk manufacture, with the aid of a loom and a "Jacquard" machine. Unfortunately this experiment did not attract enough students, and it was discontinued after two years. When the Government decided in 1841 to promote local Schools of Design in the manufacturing districts, a normal class for the training of teachers was opened in what now became the Central School of Design, in aid of which six exhibitions of 30*l.* a year were established. A report of 1841 describes the instruction in the Central School as divided into two sections, an elementary section including various branches of drawing, painting, and modelling, and an advanced section, giving instruction in design for special branches of industry, including the study of fabrics and of other processes of industry conditioning the application of design and the study of the history of taste in manufacture and of styles of ornament. The number of students had risen from 15 day and 45 evening students at the end of 1837 to 38 morning and 92 evening students at the end of 1840. It was, however, noted that the attendance was irregular, and that few students had come with the intention of devoting themselves exclusively to the pursuit of design for manufacture. A later report covering the year 1842-43 indicates that a very similar curriculum was still being followed. The number of students had then risen to 76 in the day and 220 in the evening. A Female School had been opened at Somerset House with 45 students. The addition to this in 1843 of a practical class in wood-engraving led to a protest from the professional wood-engravers of London.

Certain changes were made in the organisation of the school during 1842. The Council, individual members of which had acted as visitors of the school, was reconstituted without official members. Its functions were defined, and it remained subject to the general control of the Board of Trade. The school itself was divided into a lower and an upper class, the latter consisting of 24 pupils, of whom six were to hold 30*l.* exhibitions. The students of this class

were to receive a course fitting them to become either ornamental designers or teachers, and from their number the masters of the provincial School of Design were to be selected.

In April 1843 Mr. Dyce, desiring more time for productive art, resigned his Professorship, although for a short time he continued to act as a member of the Council and as Inspector of provincial schools. His place at the Central School was taken, with the title of "Director," by Mr. Charles Heath Wilson, a painter who, like Mr. Dyce, had been in the employ of the Scottish Board of Trustees. In his preliminary suggestions for the conduct of the school Mr. Wilson noted the aspirations to fine art of students in classes in which painting from life was taught, and suggested that persons studying to become artists rather than ornamentists should be excluded from this school. He advocated the formation of classes for the study of glass and china painting, modelling, and wood-carving, and the employment of exhibitors as assistant teachers in elementary drawing. This last experiment was tried, but dropped after a year or two. In February 1845 Mr. Wilson submitted an interesting report, to which he attached a classified table showing the occupations of the students. The smallest group consisted of designers in actual employment, and the largest group of workmen who had obtained a practical acquaintance with arts or manufactures through apprenticeship. There were also many boys and other inexperienced students, who formed the majority of the day classes. Some other statistics of about this period show that of 275 male students 40 were between 12 and 15 years of age, 189 between 15 and 20, and 46 over 20, and that, with the exception of the 30 students in the advanced class, all were in elementary classes, while 149 were doing no more than learn outline drawing of ornament in pencil. In the following April the Council pointed out to the Board of Trade that, whereas it had been originally assumed that the Central School would only receive students acquainted with elementary drawing, it had, in fact, been found necessary to provide for instruction in this subject, and suggested the establishment of a separate school for such preparatory work. During 1845 there was some dispute between the Director and Mr. J. R. Herbert, the Head Master of the evening classes, which appears to have been due to Mr. Herbert's failure to confine the instruction in figure drawing within the limits proper to ornamental as distinct from fine art. Mr. Herbert resigned, and was replaced by Mr. J. C. Horsley, as whose substitute during a month of illness Mr. Richard Redgrave made his first appearance at the school. It is also interesting to note that one of the greatest of English designers, Alfred Stevens, was appointed an assistant master of the day school in October 1845. The reports for 1844-45 and 1845-46 show a considerable drop in the number of students since the period of Mr. Dyce's Professorship.

On first coming to the school, Mr. Wilson appears to have accepted the theory that its functions should be differentiated in the direction of ornamental as distinct from fine art. But in actual practice he appears either to have found it impossible to carry out this theory or, more probably, to have arrived at different principles. For whatever reason, the year 1846 was marked by the growth of a critical spirit both within and without the school, which took the form of representations from two of the teachers, from Mr. Redgrave, from Mr. Richard Burchett, an ex-student of the school, and from Mr. Bellenden Ker, a leading manufacturer. Towards the end of the year a special committee was appointed by the Council to consider the issues which had then been raised. The report of this committee and the evidence on which it was based were published in 1847. The main attack upon the school was to the effect that, while it gave excellent instruction in imitative drawing and colouring, it had entirely failed to attain its object as a school of design. It was urged "that the principles of ornament and the practice of original design as applicable to manufactures were not efficiently taught"; that the method of copying historic examples of ornament, as distinct from that of invention, was used to excess; and that no attempt was made to give the students "a knowledge of manufacturing processes,

so as to enable them to unite fitness and practicability in ornament." The masters of the school had, in addition, a special grievance of their own with regard to the Director, whose functions they regarded as an unnecessary interference between themselves and the Council, who were the ultimate governing body. Mr. Dyce appears to have been unwilling to give evidence before the committee, but he sent a written communication, in which he adhered to the view that the acquisition of "a habit of imitation was only preliminary to the real object of a school of design." Mr. Wilson himself, in his evidence, expressed scepticism as to the value of direct teaching of original design. He appears to have favoured the Italian method, by which every artist studied ornament, and, if he failed in the higher branches of art, became an ornamentist. He thought that students should not begin to design until they had a thorough knowledge of the elements of art, and should then design for themselves without direction from a master, and that the general principles of design should be taught, not as a separate study but throughout a general course of art. Stevens, who, like Mr. Wilson, had studied in Italy, seems to have been in sympathy with this attitude. He expressed the opinion that a student of the Florentine Academy, who had been educated as an artist, required little special study to make him an excellent ornamentist. In their report the committee accepted with some qualifications the views of the critics of the school. They pointed out the necessity of acquiring "a power of exactly imitating form and colour" as a preliminary to the study of design, and also the fact that in the process of copying examples in ornament students became familiar with ornament; but they agreed that the existing instruction in design was insufficient, and that a complete course was desirable, "which should cover the theory of principles of ornamental design and the application of those principles to the various kinds of manufacture, to the end that the power of making original designs might be acquired by the student and might be exercised by him whilst in the school." They also thought that, "while it was impracticable to teach the details of manufacturing processes to pupils in the school, it was essential that the masters of design should have a knowledge of the conditions to be observed in producing designs for manufactures, and should communicate these general conditions to the students, in order to prepare them for the further knowledge to be obtained in manufactories and workshops." They suggested the establishment of subsidiary drawing schools, and proposed the revision of the duties of the Director so as to entail less interference with the masters, and the appointment of a standing committee to supervise the instruction on behalf of the Council.

Later in 1847 a second committee was appointed to give effect to these conclusions. They advised the appointment of a standing Committee of Instruction consisting of five members, three of whom should be artists by profession. They thought that the Director's duties should be reduced, so as not to give him authority over the teaching of the masters; that the school should be divided into three Classes, of Form, of Colour, and of Ornament, each of which should have an elementary and a design section, and that each Class should be under a Head Master responsible to the Committee. Lectures should be given, both on the history and principles of ornamental art, and on the chief processes of manufacture in relation to design. Students who had not made some elementary progress in drawing should not be admitted to the school. These proposals were approved in substance by the Board of Trade; a Committee of Management was appointed; and Mr. Dyce was persuaded to return to the College as Head Master of Ornament. The functions of the Director had now become anomalous, and a year later Mr. Wilson resigned and became Head Master of the Glasgow School of Art.

The reorganisation of 1847 does not appear to have done much to restore confidence in the school. Lectures on the history of ornament were given, and a prospectus was issued, the following passage from which strongly reaffirms the notion of an ornamental bias. "Drawing, painting, and modelling are therefore taught, with a view to the acquisition of

" knowledge and skill in ornamental design and decoration. This forms the essential and characteristic business of the school, by which it is distinguished from other Schools of Art. Accordingly, " all the exercises of the students are required to have " reference immediately, or ultimately, to the purposes " and requirements of ornamental art." But there were dissensions amongst the Head Masters, who were chiefly united in resenting the presence of fellow artists upon the Committee. Mr. Dyce resigned his position in 1848, finding it unsatisfactory that the suitability of students for transfer to the Class of Ornament should be determined by the other masters. It appears that in 1849 only fifteen out of two hundred and eighty-nine students had reached the Class of Ornament, and as the Committee had departed from the original plan of 1847 by limiting the teaching of design to this Class, instruction in the school was still in the main limited to imitative work. In 1849 a fresh inquiry was held by a Select Committee of the House of Commons under Mr. Milner Gibson as Chairman. After some division of opinion, the Committee produced a report, in which they noted the practical unanimity of witnesses "in thinking the maintenance of schools of design to be an object of national importance." They thought that the Central School, though not perfect, was in general beneficial, and might in time be expected to realise anticipations. They referred to the complaint that the teaching was not sufficiently practical, and pointed out that it could not be expected that a short period in a school would enable a student immediately to produce superior designs without any experience in the manufactory. They recommended the abolition of the Committee of Management, and the assumption of direct responsibility by the Board of Trade. They also urged the importance of selecting as masters men practically acquainted with designing, and doubted the value of the plan of classes under masters of concurrent authority, adopted in 1847, although they thought a division of functions corresponding to groups of manufacture might be of service. Another report had, however, been prepared by the Chairman, but rejected by the majority of the Committee, which was evidently much influenced by the evidence of Mr. Henry Cole, who had prepared various memoranda upon the school for the Board of Trade during the course of 1848, and had, in particular, suggested that it should be used for the designing of manufactured articles for Government Departments. This report was both more informing and more critical than the one actually adopted. It dealt at some length with the failure of the general system of Schools of Art, in which the Central School at Somerset House was by then but one factor, to produce any material effect upon manufactures, and pointed out that what had been accomplished was almost exclusively in the direction of general artistic education. The influence of the Manchester School of Design upon the cotton trade was negligible; on pottery the Schools had as yet produced no very marked impression, although a large proportion of the students were in pottery districts; there were no art workmen or designers in attendance at Birmingham, and the class for modelling showed a striking deficiency. The interposition of a mixed committee of artists and officials between the Central School and the Board of Trade was criticised, and it was recommended that the responsibility for instruction should be assigned to the Head Masters, and the chief authority for the school vested in the President or Vice-President of the Board of Trade as an individual, with an officer under him for the general business. Some knowledge of manufacturing processes should be required of Head Masters, and all should teach design. The school should have three functions, "to give elementary instruction in art, to improve art workmen actually engaged in manufactures, and to create a more educated class of original designers."

It was, in fact, the minority rather than the majority report which determined the next stages in the development of the Central School. At the end of 1849 the Board of Trade terminated the functions of the Committee of Management, and assigned responsibility for the conduct of the school to the Head Masters. This divided responsibility lasted for a couple of years. A report of 1850 calls attention to

the revival of the lectures on ornament and on the application of design, to an increase of students, and to a considerable growth in the number of original designs included in the annual exhibition of the work of the school. Much the same state of things prevailed in 1851, except that the influence of the great Exhibition of that year had caused irregularity in the attendance of students. There is an interesting communication to the Board of Trade from Mr. R. N. Wornum, by whom most of the lectures were delivered, which deals with the general question of teaching design, and urges that manufacturing processes do not involve specific modifications in the education of the designer, which must for all designers be identical as regards the principles of ornamental art. The conditions of limited plant or special machinery seemed to him insignificant, and could be easily ascertained when the pupil attempted to apply his knowledge. He had intended to write some lectures on the practical side of designing, but after three and a half years' experience found no materials for the purpose. He held that "the designer, who was master of the principles and aware of the comprehensive range of his art, would find the manufacturing conditions but momentary obstacles and insignificant compared with the importance of a thorough knowledge of design itself."

A series of more fundamental changes was initiated by the establishment, in January 1852, of the Department of Practical Art as a special branch of the Board of Trade, with Mr. Cole as a full-time administrative officer, under the title of General Superintendent, and Mr. Redgrave as a part-time professional officer, under that of Art Superintendent. It was laid down that, as far as practicable, the Department should be self-supporting in all its branches, and, as one means to this end, it was decided that the staff of the Central School should be paid in part by a proportion of the fees received from students. The general objects of the new Department were defined as—

"1st, general elementary instruction in art, as a branch of national education among all classes of the community, with the view of laying the foundation for correct judgment, both in the consumer and the producer of manufactures; 2nd, advanced instruction in art, with a view to its special cultivation; and, lastly, the application of the principles of technical art to the improvement of manufactures, together with the establishment of museums, by which all classes might be induced to investigate those common principles of taste which may be traced in the works of excellence of all ages."

It is to be observed that the second of these objects indicates a widening of the scope of the national organisation so as to include fine art as well as applied art. This new development, however, affected the provincial schools more than the Central School, and it was still considered that the functions of a Central School of Fine Art should be regarded as assigned to the Royal Academy. The Central School was renamed the Central School of Practical Art.

The growing number of provincial schools, together with a desire to provide elementary instruction in drawing for public elementary schools, probably account for the predominant importance which was henceforward attached in the work of the Central School to the training of teachers. In 1852 the main establishment at Somerset House was wholly a training class, and had been put under the charge of Mr. Burchett. The Female School had been moved to Gower Street, and here started an independent history; it has recently been amalgamated with the London Central School of Arts and Crafts in Southampton Row. A supplementary establishment had been opened at Marlborough House, including a Saturday class for elementary school teachers and special classes in artistic anatomy and building construction, in casting and moulding, and, for women, in wood-engraving and chromolithography. Here, also, were two classes for the study of technical processes in which artistic design formed an element; one in woven fabrics, including embroidery, lace, and paper-staining, and the other in the application of ornamental art to metals, jewellery, and enamels. It was contemplated that the students in these classes would become qualified designers, or skilled in the

execution of works in ornamental art. The students of the two classes assisted during the year in producing the car for the Duke of Wellington's funeral. It was intended that the students in the metal-work class should witness demonstrations of actual processes, and that similar classes should be established in furniture construction and in pottery, for which two kilns had been set up. It is evident that the difficulties attending these practical classes were fully apparent to the new Department, as is shown by the following passage from the report for 1852:—

"Having experience of the past, much caution has been, and must continue to be, exercised in conducting these classes, and the difficulties of establishing them require to be fully and fairly acknowledged. Among them may be stated the indifference and ignorance of the public, the discouragement formerly given to the admission to the Schools of Design of any others but artizans, the want of elementary knowledge in the students, the yearning for 'fine' in contradistinction to 'decorative' art among the students, the pressure for employment which prevents continuous study, and induces artizans to leave the school with imperfect knowledge, the scepticism of the existence of the principles of art, and, lastly, the want of confidence on the part of manufacturers either that the training can be imparted, or that, if imparted, the results of it are wanted by the public."

It is also noted in the report that the students had been found unwilling to enter a precise and special course of training, and clearly desired to continue the practice of painting, in many cases as a means of studying fine art. It should be added that, as far as can be ascertained, the instruction in technical processes was confined to demonstrations, and students had no opportunity of obtaining manual familiarity with any of these processes, except wood-engraving and painting on porcelain.

In 1853 the Department of Practical Art was expanded into a Department of Science and Art, of which Mr. Cole and Dr. Lyon Playfair became Joint Secretaries for Art and Science respectively, and Mr. Redgrave expert officer for Art, under the successive appellations of Art Superintendent, Inspector-General for Art, and Director for Art. In the same year the training class for masters was transferred from Somerset House to Marlborough House, and the whole of the classes were reorganised, and were henceforth known as the Normal Training School of Art. In 1857 the school was removed to temporary wooden buildings at South Kensington, until the present permanent buildings became ready for its occupation in 1863. In 1856 the responsibility for the Department of Science and Art was transferred from the Board of Trade to the Committee of Council for Education.

The official accounts of the school in 1853-54 describe it as consisting of (1) a model school, (2) special classes for technical instruction, and (3) a training school for teachers. It is stated that the training of teachers had now become the first consideration and the general school of art a secondary object. Free admissions, to which after some progress had been made with the course might be added allowances for maintenance, were granted to students proposing to qualify themselves as teachers of art schools, upon submitting satisfactory proof of general knowledge and personal suitability, together with works of art already executed by them. The model school consisted of classes of fee-paying students both in the day and evening, and formed a practising ground for the Students in Training, who were also sent to teach in London elementary schools. A few of the fee-paying students took a three years' course of ornamental art; the rest were engaged in the study of drawing, painting, and modelling. Most of the technical classes, including those in furniture designing and metal work, had been incorporated in the course for teachers, but the classes in porcelain painting, wood-engraving, and lithography were regarded as special classes outside this course. In 1855 the whole of the technical classes appear to have been amalgamated with the training course, and from 1856 onwards the technical instruction drops out of

sight. The class in wood-engraving came to an end in 1859, as it had proved difficult to find work for students who had passed through it. A report of 1858 on the course of instruction by Mr. C. L. Eastlake and Mr. D. Maclise pointed out that there had been in recent years a diminution of the amount of work done in design, as distinct from imitative art, and urged that as design constituted "the distinctive object for which the schools were originally formed, it should as much as possible be kept in view and promoted." Up to 1857 a few Prize Scholarships, carrying free admission, and Central Scholarships, carrying maintenance allowances in addition, had been available for industrial students, but thereafter such awards were limited for some years to intending teachers. Classes in loose connection with the school continued for some years to be conducted for London elementary teachers, and also for the corps of Royal Engineers who were quartered in the neighbourhood of South Kensington.

In 1859 the school is described as having as its "primary purpose the supplying of art teachers to all places which seek to establish art schools"; but as "comprising to the fullest extent all the usual academic studies of a school of art, as well as others having the direct reference to the requirements of persons engaged in works of architecture, machinery, or manufacture." Thus it covered architectural drawing, original architectural design, mechanical drawing, and elementary and advanced ornamental design. Fee-paying students were admitted as well as Students in Training, and their fees formed part of the salaries of masters. The system of instruction adopted in the central school as well as in the provincial schools of art was planned by Mr. Redgrave, who mapped out the field of art into 23 subjects or stages, and grouped these as a basis for the award of teaching certificates. This scheme, with certain modifications, still determines the classification of work in force both for the award of teaching certificates and for the National Competition. The teaching of design proper was mainly based upon the botanical analysis of the structures of plants, and the conventionalising of the forms thus obtained. Much stress was laid in the school upon the scientific study of colour. In working out many of the details of his methods Mr. Redgrave had the assistance of a decorative artist, Mr. Owen Jones.

A Select Committee of the House of Commons sat to consider the question of Schools of Art in 1864, but was mainly occupied with the financial effects upon the provincial schools of the recently introduced system of payment by results. The Committee recommended the continuance of the Normal Training School for Teachers, upon its existing lines, with the "study of decorative art of a kind useful for manufactures as its primary object." The prospectus of the school is printed in the report, and defines its function as "the training of teachers in the practice of art, and in the knowledge of its scientific principles, with the view of qualifying them to impart to others a careful art education, and to develop its application to the common uses of life and its relation to the requirements of trade and manufactures." There were separate classes in connection with the training school, and open to the public, and the courses for both types of student covered drawing, painting, and modelling, as applied to ornament, to figure, to landscape, and to still life. There is no reference to any teaching of technical processes, and indeed no mention of the word "design" except in the list of subjects which includes Ornamental Design.

In 1863, however, an important step had, in fact, been taken in the direction of encouraging the study of applied art with a direct view to manufactures. This was the re-establishment of the system of scholarships for others than intending teachers, which, in the view of the Department, had been somewhat prematurely established in the original Central School of Design. A Minute of the 3rd March offered an award of not more than 15 National Scholarships yearly "for advanced students who might give evidence of a special aptitude in design, and who were or intended to become designers for manufactures." The scholarships were to be tenable for one year, and were to carry a maintenance allowance of 1*l.* a week, and

were to be awarded on a consideration partly of executed works and partly on previous successes in examinations in art. The scholars were to be under the Head Master of the Training School, and were to study daily in the museum. At the same time the award of maintenance allowances to Students in Training was limited to those who had already obtained the first of the series of teaching certificates. Little advantage appears at first to have been taken of the National Scholarships, and in 1865 an attempt was made to render the conditions more attractive. Art workmen as well as designers were in future to be eligible as candidates, and power was taken to increase the maintenance allowances up to 2*l.* a week, and to extend scholarships for a second year. A third year was added in 1877. In 1863, also, the name of the school was changed, in recognition of the extension of its scope, to that of National Art Training School. The etching class still in existence was started, primarily for the purpose of etching objects in the museum, and the results were printed and used as prizes, and for sale to the public. In 1867-8 a class in painting on porcelain was also started, and in this year it is noted that "National Scholars educated as designers and ornamentists found little difficulty in obtaining remunerative employment." The instruction of National Scholars, however, was for some years much on the lines of that given to Students in Training, and was probably not very well adapted to fit them for future employment in manufactures. Considerable improvement was effected about 1872 by the introduction into their course of study of practical decorative work under Mr. Francis Moody, who was then employed upon the decoration of the new South Kensington Museum. Mr. Moody was not, however, at first regarded as a regular member of the staff of the Training School.

In 1875 Mr. Redgrave retired and Mr. Burchett died. In their places Mr. (now Sir) E. J. Poynter became Director of Art and Principal of the National Art Training School, and Mr. John Sparkes became Head Master of the School. The next few years witnessed a considerable strengthening of the staff by the inclusion in it of Mr. Moody and the appointment of M. Jules Dalou and M. Alphonse Legros as masters for modelling and for painting and etching respectively. Mr. Poynter himself took part in the teaching, instituted periodical exercises in design and composition, and made a beginning with the study of handicrafts. He also paid much attention to the work of the Students in Training. In 1881, however, he resigned, and was replaced by Mr. T. Armstrong as Director of Art and by Mr. Sparkes as Principal of the School. Thereafter such use as had at one time been made of schools throughout London as a practising ground for the students in training seems gradually to have been discontinued. As many as 12 out of 34 students had had this advantage in 1868-9, but only six out of 34 in 1882-3, and only two in 1898-9.

The improvement in the staff effected by Mr. Poynter, and perhaps also the method of paying the staff out of a proportion of the fees, led to a state of things in which there was some danger of the interests of the Training School being subordinated to those of the fee-paying students who were originally intended to form a model school. Some of these students were prepared for entrance to the schools of the Royal Academy, and the qualifications required for entrance to that institution perhaps explain the adoption of a highly finished, but far from virile, method of drawing, which it has proved difficult to eradicate from Schools of Art. In 1865-6 it is reported that six students had been admitted to the Academy, and in 1868-9 that as many as 22 had been so admitted. In 1871 the Department called upon the Head Master to take measures to cause the Training School to fulfil its function more effectively than at present, and directed that the admission of the general public must be made subordinate to the primary object of the school, which was the training of teachers. The loss of fees entailed was to be met by paying a bonus to the masters on any increase in the number of teaching certificates obtained. As late as 1874-5 students were still being prepared for the Academy Schools. The discontinuance of this practice appears to have been one of

Mr. Poynter's reforms, and the change apparently led to some decrease in the number of fee-paying students. This number had gradually grown from 1852 to 1871, and after a check due to the institution of an admission examination, had continued to grow until 1877. It then stood at 780. By 1881 it had fallen to 631, but even then the class of fee-paying students was sixteen times as large as the class of Students in Training. The decrease continued, and in 1889 the consequent loss of fees to the masters became the subject of inquiry by a Committee consisting of Messrs. Leighton, Poynter, and H. A. Bowler. Their report ascribed the loss partly to the competition of private schools, partly to the lessened efficiency of the staff, and partly also to the increased amount of attention devoted to preparation for teaching certificates. The Committee thought that it was undesirable in the primary interests of the school that general students should come in such numbers as they had once done. They noted that the school had ceased to be a training school for the Academy, as the work required was thought wasteful and unedifying, and they thought that, while it had never been regarded as anything but a training school, it was possible to hold that it was now performing its proper functions the better for the limitation of the number of students other than intending teachers.

An appendix to the report of 1889 gave a comparative table of the types of student in 1881-2 and 1887-8 respectively, from which it appears that in 1882 there were 455 unoccupied students and 166 occupied students, including 59 artizans, and that in 1888 there were 336 unoccupied students and 90 occupied students, including 21 artizans. National Scholarships were still awarded, and the definition of the object of the award had been modified in 1882 so as to make it clear that the National Scholars were expected to return to practise in seats of manufacture. In 1884 candidates were required to state the specific trade which they intended to follow, and it was laid down that their instruction should largely take the form of work in the Museum, which should not be essentially different from that selected by them as a means of livelihood. From 1887 the awards were limited to candidates already engaged in trades which depend on decorative art. A new type of award, the Royal Exhibition, was established in 1891. This was not to be limited to candidates employed in trades, and was to be given on the results of the annual examinations in art. It was to carry free admission and a maintenance allowance, and was to be tenable for three years. No special purpose intended to be served by the Royal Exhibitions was defined, and they have, in fact, been held by students aiming at different kinds of artistic careers, especially teaching posts.

In 1881 the school lost the services of M. Dalou and Mr. Moody, and during the next few years the effectiveness of the teaching, except perhaps in modelling, fell somewhat below the standard reached during Mr. Poynter's Directorship. The school was, however, not unaffected by the growing development in the country of artistic handicrafts. The study of enamelling was introduced with the aid of lectures and demonstrations given by M. Dalpeyrat of Limoges. Travelling Scholarships for students were instituted in 1884, and experiments were made in the employment of National Scholars at the close of their periods of studentship in the execution of copies and models for the Victoria and Albert Museum. In 1887 began a series of annual vacation courses for masters and advanced students from the provincial schools of art. In 1897 a desire amongst the masters of schools of art for a more obvious recognition of their qualifications was met by the adoption of the name Royal College of Art, in place of that of National Art Training School, and the establishment of a Diploma of Associateship. Honorary Associateships were awarded to a small number of Certificated Art Masters who had not, in fact, studied at the College.

A report on the College, written by Mr. W. B. Richmond and Mr. Frederick Shields in 1897, shows considerable progress of the movement for the encouragement of practical work in the crafts dependent upon art. The report urged the formation of practical classes and the provision of a loom for

tapestry weaving, a forge for blacksmith's work, and a kiln for firing pottery and glass; also the establishment of marble, stone, and wood-carving classes as an adjunct to the modelling classes, and, in general, the systematic practice of the crafts, on the ground that "the success of a decorative designer is more dependent than had been recognised at South Kensington upon an intimate knowledge of the restricted conditions incident to the material of the manufacture for which he designs." The writers held that industrial students holding scholarships should be required to pursue the end for which they receive their awards, but that all students should pass through an elementary course of architecture. They considered oil painting as "no more than an adjunct to the idea which first promoted" the establishment of the College, but thought that, as the study was popular, it might be wiser to regulate rather than do away with it. They laid stress on the want of systematic progressive study in the College, on the imperfect provision of good examples of decorative art, and on the failure to give definite training to intending teachers in methods of teaching.

Both Mr. Armstrong and Mr. Sparkes retired in 1898, and Mr. Walter Crane was appointed as Principal of the College. He, however, retired in 1900, after submitting some interesting proposals for its reorganisation, in which he pointed out that, although it had been primarily established for the direct promotion of the study of design it had now become mainly a training ground for teachers. As a training school aiming at teaching certificates, he found it fairly efficient, but he wished to revert to the original purpose, and to establish a definite course of study for design students, consisting of an elementary course in design for drawing, painting, and modelling, and "special technical courses in the various branches of design, where an intimate knowledge of the conditions of handicrafts and manufactures could be acquired." This would entail the superintendence of first-rate men assisted by special practical instructors in proper workshops. The Professors of the College should be practical artists, including an architect, a painter, a sculptor, and a designer, and should form a Council of Art. Considerable difficulties were felt by the Science and Art Department in adopting this scheme, and at the time it was laid aside. The work of the College was, however, extended by the establishment of a class for the study of stained glass, and by the appointment of Mr. Lewis Day and others to give occasional lectures on decorative art and on various crafts. The work of the College was, however, further considered in the course of 1899, as part of the general problem of the reorganisation of the Education Department and Science and Art Department under the newly constituted Board of Education, and, as a result of this consideration, a Council of Art was appointed on the lines suggested by Mr. Crane. This consisted of Mr. Crane himself, Mr. W. B. Richmond, Mr. T. G. Jackson, Mr. Onslow Ford, and some administrative officers of the Board. Mr. Spencer was appointed Head Master in February 1900, and in the following June the Council of Art submitted a memorandum, which was strongly in favour of a very considerable extension of the technical classes. In addition to the existing classes in etching and stained glass, the Council recommended that instruction should be given in wood carving, stone and marble carving, mosaic, plaster work, metal work, enamel work, embroidery, furniture and cabinet work, pottery, shuttle weaving, tapestry, carpet weaving, book illustration, and lithography. These proposals are the basis of the present organisation of the school as set out in the prospectus, with the exception that limitations of space and similar difficulties have prevented the establishment of some of the practical classes recommended by the Council. The Council itself served until 1905, but has not since been re-appointed, although some of its functions are now discharged by annually appointed visitors to the College. On the reorganisation in 1901 a considerable reduction in the number of students took place. This was effected by the imposition of a more stringent admission test and an increase in fees. In 1900 the total number of students was 390; in more recent years it has generally been about 200.

8th January 1911.

E. K. C.

## APPENDIX IV.

## LIST OF INTERNAL STUDENTS LEAVING 1900-10, WITH TABLES.

## EXPLANATORY NOTE.

1. The following list gives the names of Internal Students who left the College between 1900 and 1910, with such particulars as to their courses and subsequent careers as it has been possible to obtain. External Students, *i.e.*, those attending Craft Classes only, have been excluded; and the list is thus confined to Students attending one of the full courses of the College. The record of the Students' courses is incomplete in the earlier stages; and organised provision has only recently been made for ascertaining their subsequent careers.

## STATUS.

2. The Students have been classed under the eight following categories, according to the awards held by them on admission:—

- (a) *Royal Exhibitioners*.—Ten elected annually by a competition embracing all the subjects of the Art Examination. Value: 50*l.*\* a year for two years, with free instruction in the course for either the Schools or Full Associateship.
- (b) *National Scholars*.—Six elected annually by competition in four selected groups of subjects in the Art Examinations, corresponding to the four Schools of the College, each candidate being allowed to compete in one group only. Value: 50*l.*\* a year for two years, with free instruction in one School.
- (c) *Free Students*.—Fifteen elected annually since 1903, in the same competition in four groups of subjects as National Scholars (b) above. Free instruction for two years in one School, with a possible renewal for one or two years. These awards, however, were not always taken up, only 20 Free Students attending the College during this period.
- (d) *Students-in-Training*.—A limited number (average six) selected annually from actual or intending teachers, who were required to hold the Art Masters' Certificate, Group I, and to submit works with their applications. Value: 50*l.*\* a year, renewable from term to term up to a maximum of five years, with free instruction in the course for the Full Associateship. (This form of award, except as regards existing Students-in-Training, is now superseded by Special Studentships for Art Teachers.)
- (e) *Local Scholars*.—Seventy-two elected annually in the same competition, embracing all the subjects of the Art Examinations, as Royal Exhibitioners ((a) above). Value: 20*l.* a year for three years, with free instruction; tenable either at a local School of Art, or at the Royal College of Art.† Twenty-four attended the College during this period.
- (f) *Local Exhibitioners*.—Elected annually by Local Education Authorities or other bodies by competition in connection with the Art Examinations, or some other method approved by the Board. Usual value: 50*l.* a year for three years (25*l.* contributed from local fund and 25*l.* by the Board, with free instruction); tenable either at a Local School of Art or at the Royal College of Art. Twenty-five attended the College during this period.

\* 60*l.* since 1909.

† Not tenable at the Royal College of Art since 1909, except in the case of existing scholars.

(g) *Free Admissions*.—The Authorities of the College have power to recommend to the Board deserving students not holding other awards for exemption from fees. These Students are denoted by the word "Free" in Column 2 of the list, as distinguished from "Free Students" ((c) above) who gained their exemption by competition.

(h) *Fee-paying Students*.—Denoted by the word "Fees" in Column 2 of the list.

## SUBSEQUENT AWARDS.

3. The awards subsequently gained by Students are entered in Column 3. These are of three kinds:—

- (a) *Royal College of Art Scholarships*.—Thirty-two in number; open to all Students, other than Students-in-Training, who have completed a two years' course; awarded on the recommendation of the Principal and Professors after an examination of the Student's work. Value: 60*l.* a year, with free instruction; renewable from term to term but not beyond a total period of five years' free instruction; not tenable concurrently with any of the Board's awards.
- (b) *Junior Scholarships*.—Four in number, open to Free-Admission and Fee-paying Students in their first or second year. Value: 15*l.* a session, tenable for one session.
- (c) *Travelling Scholarships*.—One awarded annually on the recommendation of the visitors to the best student who has been at least four terms in the College, and at least three terms in the Upper Division of one or more Schools. The Student is required to produce satisfactory evidence of work done while travelling.

## CLASSIFICATION OF COURSES.

4. The courses followed by these Students have not been easy to classify. Theoretically, there are only two types of courses: (a) the Specialist Course, leading to the Schools Associateship in one of the four Schools of the College; and (b) the Teachers' Course, leading to the Full Associateship. For the Schools Associateship the Student must have been at least four terms in the College, and must have spent at least one term in the School of Architecture (unless previously qualified) and at least three terms in the Upper Division of the School in which he specialises. For the Full Associateship the Student must have been at least six terms in the College, at least one term in each School, and at least four terms in the Upper Division of one or more Schools; and must have obtained a First Class Certificate in the Upper Division of one School, and a First Class Certificate in the Lower Division or Second Class Certificate in the Upper Division of each of the other three Schools.

5. In practice, however, it is not easy to class the courses actually followed under these two heads. Some students take the Schools Associateship on their way to the Full Associateship; some who ultimately specialise in one school, spend a term in one or more other schools first; some continue their course beyond the Schools Associateship in some other school than the one in which they have specialised, without reaching the Full Associateship. Further, some leave the College without an Associateship after taking a miscellaneous course whose object is uncertain; and, finally, in some cases the record is so incomplete that the course cannot be classified on any system.

6. In these circumstances only a rough classification is possible. The method that has been adopted is as follows. First, three distinct types of course can be separated out without much doubt: (a) Teachers'

courses, actually ending in the Full Associateship (called T in Column 4 of the List): (b) pure Specialist Courses, confined to one school only, with the exception of a qualifying term in the School of Architecture required for the Schools Associateship (S<sub>1</sub>); and (c) Teacher-Specialist Courses, including both Associateships (TS). The remaining courses about which any information is available have been treated as varieties of the Specialist Course, and classified according as the Student attended two or three schools, the qualifying Architecture term being again disregarded (S<sub>2</sub> and S<sub>3</sub>). Some of these courses are more akin to the pure Teachers' than to the pure Specialist course, but they form a small proportion (one-ninth) of the whole, and one-third of the Students in question obtained the Schools Associateship, so that it is perhaps simplest to treat them as varieties of the Specialist course. A special category (S<sub>4</sub>) is reserved for Students who continued the course after the Schools Associateship in a different school; these are akin to the Teacher-Specialist courses. Finally, in nearly 25 per cent. of the cases there is no information available for classifying the course. The great majority of these cases occur among the Students admitted free and the Fee-paying Students. A summary of the courses, classified in two slightly different ways, is given on Table A.

## SUBSEQUENT OCCUPATION.

7. Entries are made in separate columns in the list showing the students who (a) now hold teaching posts and (b) can be traced in other occupations. Information under (a) is mainly confined to institutions recognised by the Board, viz.:—Schools of Art and Art Classes, and Secondary Schools. It is possible that some of the Students whose occupations cannot be traced are teaching in private Secondary Schools. Under (b) are entered sculptors, designers, craftworkers, &c., where these can be traced. All students who are recorded as having exhibited works at 24 representative Exhibitions in 1909 are entered as "Exhibitors, 1909." Summary figures are given in Table B under the heads of (1) Whole-time teachers—*i.e.*, those not combining teaching with another occupation; (2) Designers and Craftsmen; (3) part-time teachers also doing trade or craft work; (4) Exhibitors (1909) not being also teachers; (5) other artists and sculptors; (6) unknown.

## LENGTH OF COURSE.

8. Table C gives the numbers of Students of each type whose courses at the College occupied five years or over, four years, &c.

TABLE A.—SUMMARY OF COURSES FOLLOWED.

## I. Classified as Complete and Incomplete.

Type of Course.	Royal Exhibitors.	National Scholars.	Free Students.	Students in Training.	Local Scholars.	Local Exhibitors.	Free Admissions.	Fee-Paying.	Total.
<i>A.—Complete Courses.</i>									
1. Students obtaining Schools Associateship only.	35	14	7	4	7	8	12	16	103
2. Students obtaining Full Associateship only.	12	1	3	27	1	6	13	—	63
3. Students obtaining both Associateships.	2	1	1	3	—	—	—	1	8
Total	49	16	11	34	8	14	25	17	174
<i>B.—Incomplete Courses.</i>									
1. In one school only*	20	23	6	5	8	4	20	60	146
2. In two schools*	4	—	2	—	4	1	5	4	20
3. In three schools*	2	—	—	3	—	4	3	3	15
4. Unknown	5	12	1	6	4	2	30	44	104
Total	31	35	9	14	16	11	58	111	385
GRAND TOTAL	80	51	20	48	24	25	83	128	459

## II. Classified according to type of Course (see 6 of Explanatory note).

<i>A.—Specialist.</i>									
1. In one school only* (S <sub>1</sub> )	46	35	11	7	10	8	30	74	221
2. In two schools* (S <sub>2</sub> )	7	2	3	—	4	1	5	5	27
3. In three schools* (S <sub>3</sub> )	3	—	—	5	1	6	5	4	24
4. Continued in a different school after the Schools Associateship (S <sub>4</sub> ).	5	—	1	—	3	2	—	—	11
<i>B.—Teachers' (T)</i>	12	1	3	25	1	6	13	—	61
<i>C.—Teacher-Specialist (TS)</i>	2	1	1	3	—	—	—	1	8
Total (classified)	75	39	19	40	19	23	53	84	352
<i>D.—Not classified</i>	5	12	1	8	5	2	30	44	107
GRAND TOTAL	80	51	20	48	24	25	83	128	459

\* Exclusive of a qualifying term in Architecture.

TABLE B.—SUMMARY OF SUBSEQUENT OCCUPATIONS.

Category of Student.	Whole-time Teachers.	Designers and Craftsmen.	Teachers also doing Trade Work.	Exhibitors* 1909 (not being teachers).	Other Artists and Sculptors.	Not known.	Total.
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
1. Royal Exhibitioners	39 (15)	4	—	11	—	26	80
2. National Scholars	10 (6)	4	2	8	1	26	51
3. Free Students	8 (1)	2	1	2	—	7	20
4. Students-in-Training	22 (12)	1	—	11	—	14	48
5. Local Scholars	6	—	—	4	1	13	24
6. Local Exhibitioners	11 (6)	1	1	3	—	9	25
7. Students admitted without fee	17 (8)	3	—	17	—	46	83
8. Internal Fee-paying Students	13 (7)	11	3	8	4	89	128
Totals	126	26	7	64	6	230	459

\* The italic figures in Column 2 show the number of teachers who also exhibited during 1909.

TABLE C.—LENGTH OF COURSES.

Category of Student.	Five Years and over.	Four Years.	Three Years.	Two Years.	One Year.	One Term.	Total.
1. Royal Exhibitioners	25	9	21	20	5	—	80
2. National Scholars	6	5	6	24	7	3	51
3. Free Students	6	5	1	4	2	2	20
4. Students in Training	15	7	3	9	12	2	48
5. Local Scholars	4	5	9	3	1	2	24
6. Local Exhibitioners	8	7	5	3	2	—	25
7. Free Admission	17	11	8	18	19	10	83
8. Fee-paying Students	8	8	15	27	31	39	128
Totals	89	57	68	108	79	58	459

[N.B.—Odd terms are not counted, *e.g.*, a course of three years and one term is reckoned as a course of three years.]

## LIST OF STUDENTS.

#### NOTE OF ABBREVIATIONS AND PHRASES USED.

$S_1$  = Course confined to one School.\*  
 $S_2$  = " " two Schools.\*  
 $S_3$  = " " three Schools.\*  
 $S_4$  = Course continued after the Schools Associateship in a different School.  
 $T$  = Course in all four Schools leading up to Full Associateship.  
 $TS$  = Course including both Schools and Full Associateship.  
Full = Full Associateship.

Name of Student.	Status on Entering.	Subsequent Awards.	Course followed.
1.	2.	3.	4.
STUDENTS WHO LEFT DURING THE			
Coffey, Lydia M. -	National Scholar (1900-01) -	-	-
Sykes, Charles R. -	" " "	-	-
Wadsworth, John W. -	" " "	-	-
Allison, Annie -	Student in Training (1899-1901) -	-	-
Maude, Arthur -	" " " (1900-01) -	-	T
Mawson, Clarence -	" " " "	-	T
Boxsius, Sylvan G. -	Local Scholar (1900-01) -	-	-
Howells, Leonard T. -	" (1900-01) " -	-	-
Bennett, Septimus -	" " "	-	-
Cornwall, Charles H. -	" " "	-	-
Hill, Gordon A. -	" " "	-	-
Horrell, Frederick G. -	" " "	-	-
Palmer, Charles A. -	" " "	-	-
Spencer, Leonard -	" " "	-	-
Tann, Edith M. -	" " "	-	-
Thistletonwaite, Clara O. -	" " "	-	-
Thornhill, Amy -	" " "	-	-
STUDENTS WHO LEFT DURING THE			
Varley, Illingworth -	" " "	-	-
Fisher, Alfred H. -	Fees (1900-01) -	-	-
Hayes, Gertrude E. -	" " "	-	-
Milnes, William H. -	" " "	-	-
Stack, Annie B. -	" " "	-	-
Thurgood, Ruth B. -	" " "	-	-
STUDENTS WHO LEFT DURING THE			
Slinger, Herbert -	Royal Exhibitioner (1900-01) -	-	-
Sutcliffe, John E. -	" " " "	-	-
Wells, Reginald F. -	" " " "	-	-
Durden, James -	National Scholar (1900-01) -	-	-
Else, Joseph -	" " " "	-	-
Bell, Thomas C. -	Student in Training (1900-01) -	-	-
Blacklock, William K. -	" " " (1900-02) -	-	T
Cronshaw, James H. -	" " " (1900-01) -	-	-
Duxbury, George C. -	" " " "	-	S <sub>1</sub>
Heard, Nathaniel -	" " " "	-	-
Jones, Harry -	" " " "	-	T
Parkinson, William E. -	" " " "	-	T
Schofield, Arthur -	" " " "	-	-
Fitzgibbon, Daniel -	Local Exhibitioner (1900-01) -	-	S <sub>1</sub>
Brabrook, Flora C. -	Free (1900-01) -	-	-
Brittain, Alice -	" " -	-	-
Campbell, Ethel M. A. -	" " -	-	-
STUDENTS WHO LEFT DURING THE			
Chapman, Mary A. -	" " -	-	-
Ediss, Eustace -	" " -	-	-
Jackson, Grace -	" " -	-	S <sub>1</sub>
Kerr, John -	Free (1900-01) -	-	-
Manock, Arthur F. -	" " -	-	-
Morgan, Alfred K. -	" " -	-	-
Petterson, Otto J. A. -	" " -	-	T
Pulley, Rosamund F. -	" " -	-	-
Skinner, John -	" " -	-	-
Wells, Lilian -	" " -	-	-

\* Exclusive of the qualifying term in Architecture.

## LIST OF STUDENTS.

## NOTE OF ABBREVIATIONS AND PHRASES USED.

Schools (A) = Schools Associateship in Architecture.  
 Schools (D) = " Design.  
 Schools (P) = " Painting.  
 Schools (M) = " Modelling.  
 Exhibitor, 1909 = recorded as having exhibited works at one or more of 24 representative Exhibitions in 1909.  
 S. of A. = School of Art.

Associateships obtained. 5.	Subsequent Occupation.		Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.	
<b>TERM ENDING FEBRUARY 1901.</b>			
Full, June 1902			October 1900.
" 1901	Warrington S. of A.	Exhibitor, 1909	January 1901.
	Islington: Camden S. of A.		December 1900.
	Wigan S. of A.		
	West Ham S. of A.	Exhibitor, 1909	January 1901.
	Stroud: Lansdowne S. of A.	Exhibitor, 1909	November 1900.
			October 1900.
	Battersea: Latchmere Road P.T. Centre, June 1900-July 1905.		" "
	Wimbledon: Council School for Girls since 1st September 1905.		" "
	Malvern S. of A.	Exhibitor, 1909	October 1900.
	Portsmouth S. of A.	" "	" "
	Coventry S. of A.	" "	" "
<b>TERM ENDING JULY 1901.</b>			
Full, 1902			
? Full, 1901	Nottingham S. of A.	Exhibitor, 1909	
		" "	
	Ashton-under-Lyne	" "	
	Northampton	" "	
? Full, 1901	Bath Technical School	" "	
" "	Bromley S. of A.	Exhibitor, 1909	May 1901.
" "	Beckenham S. of A.		" "
	Private Schools and Classes, London, 1896-1904.		
	Travelling Art Mistress, Glamorgan C.C., 1904-07.		
	Woolwich: Eltham Secondary School since 6th February 1907.		
	Lewisham: Sydenham, The Council Secondary School since February 1907.		
			Died March 1901.
			Left April 1901.
Full, 1901		Exhibitor, 1909	March 1901.
			April 1901.

† Except where otherwise noted in Column 8, students left at the end of the term.

Name of Student.	Status on Entering.	Subsequent Awards.	Course followed.
1.	2.	3.	4.
STUDENTS WHO LEFT DURING THE			
Bulgin, Minnie F.	Fees (1900-01)	-	-
Butler, Nettie	" "	-	-
Corbin, Georgina A.	" "	-	-
Darlington, Fanny T.	" "	-	-
Hindley, William	" "	-	-
Jones, Alfred G.	" "	-	-
Leaney, Frederick	" "	-	-
Loch, Alice G.	" "	-	-
Lutz, Edward	" "	-	-
Pollock, Courtenay E. M.	" "	-	-
Ralph, Lester	" "	-	-
Rider, Harry E.	" "	-	S <sub>1</sub>
Skelton, Constance M.	" "	-	-
Underwood, Clarence F.	" "	-	-
Wood, Alexander	" "	-	S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Stott, William R. S.	Royal Exhibitioner (1900-01)	-	-
Doran, Joseph M.	National Scholar (1900-01)	-	-
Green, Henry	" " "	-	-
Grimston, James	" " "	-	-
Hodgen, James	" " "	-	-
Koch, Hugo W.	" " "	-	-
Freeth, James W.	Student in Training (1900-01)	-	-
Goutschalck, Henrietta	Local Scholar " (1900-02) "	-	-
Porter, Arthur B.		-	-
STUDENTS WHO LEFT DURING THE			
Green, Ralph E.	Free (1900-02)	-	-
STUDENTS WHO LEFT DURING THE			
Poynder, Robert B.		-	T
Barwell, Stanley W.	Fees (1900-02)	-	-
Beken, Annie	" (1901-02)	-	-
Campbell, Muriel M.	" "	-	-
Currie, Richard F.		-	-
STUDENTS WHO LEFT DURING THE			
Aiken, John M.	Royal Exhibitioner (1900-01)	R.C.A. Scholar (1901-02)	S <sub>1</sub>
Chisholm, Peter	" " (1900-02)	-	S <sub>1</sub>
Clemens, Benjamin	" " "	-	S <sub>1</sub>
Dugdale, Thomas C.	" " "	-	S <sub>1</sub>
Jones, Thomas J. (? G.)	" " (1900-01)	-	T
Nowill, Frank	" " "	R.C.A. Scholar (1901-02)	T
Portsmouth, Percival H.	" " "	R.C.A. Scholar (1901-02)	S <sub>1</sub>
Scott, Septimus E.	" " "	R.C.A. Scholar (1901-02)	S <sub>1</sub>
Somerville, Alexander	" " (1900-02)	-	-
Syme, Gertrude L. M.	" " "	-	S <sub>1</sub>
Bacon, Henry J. L.	National Scholar (1900-01)	-	S <sub>1</sub>
Dukes, William J.	" " (1900-02)	-	S <sub>1</sub>
Gillick, Ernest G.	" " "	Travelling Scholarship (1901)	S <sub>1</sub>
May, Frederick F.	" " "	-	T
Robinson, Florence P.	" " "	-	-
Blaylock, Thomas T.	Student in Training (1900-02)	-	T
Morgan, Ethel M.	" " "	-	T
Payne, Arthur E.	" " (1900-01)	-	T
Swinstead, Alfred	" " (1900-02)	-	-
Theaker, Harry G.	" " "	-	S <sub>1</sub>
Walbank, Arthur L.	" " "	-	T
Taylor, Percy	Local Scholar (1900-02)	-	-
Martin, Samuel	Local Exhibitioner (1901-02)	-	-
Alcock, Beatrice	Free (1900-02)	-	-
Alexander, William R.	" " "	-	-
Appleyard, Helena	" " "	-	-
Bailey, Mary	" " "	-	S <sub>1</sub>
Batty, Thomas	" " "	-	S <sub>1</sub>

<sup>†</sup> Except where otherwise noted in Column 8 students left at the end of the term.

Name of Student.	Status on Entering.	Subsequent Awards.	Course followed.
1.	2.	3.	4.
STUDENTS WHO LEFT DURING THE			
Elliss, George	Free (1900-02)		
Frost, Eveline M.	" (1901-02)		S <sub>1</sub>
Georges, John	" (1900-02)		S <sub>1</sub>
Harding, Selina C.	"		S <sub>1</sub>
Haslam, Daniel	"		S <sub>1</sub>
Hunt, Hannah J.	"		T
Jones, Frida	"		
Midgley, William	" (1901-02)	Travelling Scholarship, 1902	S <sub>1</sub>
Russell, James G.	" (1900-02)		S <sub>1</sub>
Zompolides, Eleni F. D.	Fees (1900-02)		S <sub>1</sub>
Bower, Ethel M.	" (1901-02)		S <sub>1</sub>
Crumb, Charles G.	" (1900-01)		S <sub>1</sub>
Doyle-Jones, Francis W.	" (1900-02)		S <sub>1</sub>
Leon, Florence	"		S <sub>1</sub>
Pott, Constance M.	"		
Young, Elsie J.	" (1900-01)		S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Erwood, Ada	Royal Exhibitioner (1900-01)		
Rollinson, Sunderland	National Scholar (1900-03)		T
Blatchford, John C.	Student in Training (1900-03)		S <sub>1</sub>
Lintott, Henry J.	" " " (1900-01)		T
Wallace, James	Free (1900-02)	R.C.A. Scholar (1901-03)	T
Boase, George F.	Fees (1900-03)	Travelling Scholarship (1901)	T
Boobyer, Winifred	" (1901-03)		S <sub>1</sub>
Long, George M.	" (1902-03)		S <sub>1</sub>
Winkholtz, Caleb			
Charlton, Joseph W.	Royal Exhibitioner (1900-03)		S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Forsyth, Gordon M.	" " (1900-02)	Travelling Scholarship (1902)	S <sub>1</sub>
Hiley, Francis E.	" " (1900-03)	R.C.A. Scholar (1902-03)	S <sub>1</sub>
Rawson, Walter W.	" " (1900-02)	R.C.A. Scholar (1902-03)	T
Smith, Alfred E.	" " (1899-1903)		S <sub>1</sub>
Whittome, Christine	National Scholar (1901-03)		S <sub>1</sub>
Braithwaite, Charles	" " (1900-03)		S <sub>1</sub>
Bulcock, Percy	" " (1900-01)	R.C.A. Scholar (1901-02 and 1902-03)	S <sub>1</sub>
Hollinshead, Albert E.	" " (1901-03)		
Pearse, Susan B.	Student in Training (1900-03)		T
Edwards, Grace	Local Scholar (1900-03) "		T
Wallis, Charles A.	" " (1900-02)		S <sub>2</sub>
Bell, Sidney	" " (1900-01)		S <sub>1</sub>
Cheesman, Ada D.	R.C.A. Scholar (1903)		S <sub>1</sub>
Grimshaw, Wilfrid	" " (1902-03)		S <sub>2</sub>
McGregor, Isabella (Mrs. Dunnett on 23rd October 1903).			
Morrow, Edwin A.	" " " "	Travelling Scholarship (P) (1903)	
Thomas, Ernest H.	" " (1900-02)	R.C.A. Scholar (1902-03)	S <sub>1</sub>
Williamson, Ernest A.	Local Exhibitioner (1900-01)		S <sub>2</sub>
Reynolds, Sarah A.	Free (1900-03) "		S <sub>1</sub>
Warren, Augusta M.	" " "		S <sub>2</sub>
Buckley, Annie S.	" (1900-01)	R.C.A. Scholar (1903)	S <sub>1</sub>
Ediss, Caroline M.	" (1900-02)		S <sub>2</sub>
Godwin, Edward	" (1900-03)		S <sub>1</sub>
Jones, Ernest Harold	" (1901-03)		S <sub>2</sub>
Morton, Beatrice M.	" (1900-02)		S <sub>2</sub>
Windle, Frank	" (1900-03)		S <sub>1</sub>
Burton, Sidney R.	Fees (1900-02)	Junior Art Scholar (1902-03)	S <sub>1</sub>
Lettore, Ada L.	" (1900-03)		S <sub>1</sub>
Souttar, Florence M.	" (1901-03)		S <sub>1</sub>
Willis, Ethel M.	" (1902-03)		
Morrall, William B.	Royal Exhibitioner (1902-04)		
Pettinger, John F.	" " (1900-02)	R.C.A. Scholar (1902-04)	S <sub>1</sub>
		Travelling Scholarship (1902)	T
STUDENTS WHO LEFT DURING THE			

† Except where otherwise noted in Column 8, students left at the end of the term.

Name of Student.	Status on Entering.	Subsequent Awards.	Course followed.
1.	2.	3.	4.
STUDENTS WHO LEFT DURING THE			
Armstrong, Frederick W.	Student in Training (1900-04)		T
Hartley, William	Free (1901-02)	Junior Art Scholar (1902-03)	S <sub>2</sub>
Hashind, Benedicta	Fees "A" (1903-04)		S <sub>1</sub>
Meekren, Sarah E.	," (1901-04)		S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Atkins, Edgar E.	Royal Exhibitioner (1900-03)	R.C.A. Scholar (1903-04)	S <sub>2</sub>
Broughton, Charles H.	," " (1901-04)		T
Gatter, Frank	," " (1902-04)		S <sub>1</sub>
Jameson, Margaret J.	," " (1900-02)	R.C.A. Scholar (1902-04)	S <sub>1</sub>
Pike, Helen M.	," (1901-04)	Travelling Scholarship (1904).	S <sub>2</sub>
Bain, George	National Scholar (1902-04)		S <sub>1</sub>
Pemberton, Hilda M.	," (1900-02)		—
Shepherd, Annie M.	," (1902-04)		S <sub>1</sub>
Smith, Harry C.	," "		S <sub>1</sub>
Strupe, James	?"		S <sub>1</sub>
Stamps, Walter J.	Free Student (1900-01)		T
Davey, Edith M.	Student in Training (1900-03)		T
Evans, William H.	," " (1900-04)		T
Jackson, Arthur R. H.	Local Scholar (1900-02)	R.C.A. Scholar (1902-04)	S <sub>1</sub>
		Travelling Scholarship (A) (1904).	
Tutin, Mary G.	," (1902-04)		S <sub>1</sub>
Morton, James H.	," Exhibitioner (1900-02)	R.C.A. Scholar (1902-04)	T
Wilson, Eli M.	," (1901-04)		S <sub>3</sub>
Faraday, Alice M.	Free (1900-04)		S <sub>1</sub>
Hyett, John E.	,"		S <sub>1</sub>
Murray, William G.	," (1900-01)	R.C.A. Scholar (1901-04)	T
Pearson, Walter B.	," (1900-03)	," " (1903-04)	T
Phillip, Richard G.	," (1900-04)		S <sub>1</sub>
Simons, Anna	," (1900-02)		S <sub>1</sub>
Whitworth, John	," (1900-01)		S <sub>1</sub>
Favre, Berthe	Fees "A" (1902-04)		S <sub>1</sub>
Nightingale, Charles T.	," (1903-04)		—
Rodocanachi, Hypatia	," (1903-04)		—
Sands, Lindor T.	," (1901-03)		S <sub>1</sub>
Wallick, Edwin A.	," "A" (1902-04)		S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Wooller, Horace	Royal Exhibitioner (1901-04)		S <sub>1</sub>
Kay, Ernest	Student in Training (1900-05)		T
Rowbotham, Walter	Local Scholar (1900-01)	R.C.A. Scholar (1901-05)	T
Bauerlé, Amelia	Fees (1900-05)	Travelling Scholarship (1901).	—
Hunt, Gladys H.	," (1904-05)		—
STUDENTS WHO LEFT DURING THE			
Barker, Theodore	Royal Exhibitioner (1903-05)		S <sub>1</sub>
Carmichael, Frank J.	," " (1902-04)	Junior Art Scholar (1904)	S <sub>1</sub>
Giraud, Hilda M.	," " (1900-03)	R.C.A. Scholar (1903-05)	S <sub>1</sub>
Hedgeland, Ethel M.	," " (1902-04)		S <sub>1</sub>
Kruger, George E.	," " (1900-02)	R.C.A. Scholar (1902-05)	S <sub>2</sub>
Lowther, Charles G.	," " (1900-03)	Special Travelling Scholarships (1902).	—
Roff, Leta R.	," (1900-02)		S <sub>1</sub>
Morton, Arthur	National Scholar (1903-05)		S <sub>1</sub>
McBride, William	Free Student (1903-05)		S <sub>1</sub>
Foster, John E.	," (1904-05)		S <sub>1</sub>
Rawlins, Olivia B.	," (1903-05)		S <sub>1</sub>
Martin, Arthur E.	Student in Training (1900-05)	Travelling Scholarship (A) (1904).	T.S.
Mawdsley, Henry	Local Scholar (1900-02)		S <sub>3</sub>
Berry, William H.	Local Exhibitioner (1900-02)	R.C.A. Scholar (1902-05)	S <sub>4</sub>

Associateships obtained. 5.	Subsequent Occupation.		Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.	
<b>TERM ENDING FEBRUARY 1904—continued.</b>			
Full, 1902	Lowestoft S. of A.		December 1903.
			November 1903.
			October 1903.
<b>TERM ENDING JULY 1904.</b>			
Full, 1904	Leeds: Vernon Street S. of A.	Exhibitor, 1909	May 1904.
Schools (P), 1904	Hammersmith School of Arts and Crafts	? Exhibitor, 1909	
Full, 1904		Exhibitor, 1909	
„ 1902			
„ „		Woolwich Polytechnic S. of A.	Absent July 1899— March 1900.
Schools (A), 1906			
Full, 1904	Camberwell Branch S. of A.	Exhibitor, 1909	
Full, 1904	Swansea S. of A.	Exhibitor, 1909	
	Leeds: Vernon Street S. of A.	„ „	
Schools (M), 1904 „ (D), „		Exhibitor, 1909	
<b>TERM ENDING FEBRUARY 1905.</b>			
Schools (D), 1904	Woolwich Polytechnic S. of A.		December 1904.
Full, 1903	Cambridge S. of A.		„ „
„ 1905		? Exhibitor, 1909	„ „
		Exhibitor, 1909 (as Bowerley).	
<b>TERM ENDING JULY 1905.</b>			
Schools (D), 1905	Liscard S. of A.	Exhibitor, 1909	
	Brighton S. of A.		
	Worthing S. of A.		
Schools (D), 1904	Holborn Central School of Arts and Crafts.	Exhibitor, 1909	
		Exhibitor, 1909	
Schools (M), 1905			Appointed R.C.A. Scholar, 1905, but did not take up the Scholarship.
Full, 1904			
Schools (A), 1905.	Huddersfield S. of A.		
„ (P), „			
„ (D), 1904	Brighton S. of A.	? Exhibitor, 1909 (as W. H. Atkin Berry).	April 1905.

† Except where otherwise noted in Column 8, students left at the end of the term.

Name of Student.	Status on Entering.	Subsequent Awards.	Course followed.
1.	2.	3.	4.
STUDENTS WHO LEFT DURING THE			
Spencer, Edward	Local Exhibitioner (1903-05)	-	S <sub>3</sub>
Cook, Kathleen B.	Free (1900-05)	-	S <sub>1</sub>
Dixon Alfred W. L.	," (1900-03)	R.C.A. Scholar (1903-05)	S <sub>3</sub>
STUDENTS WHO LEFT DURING THE			
Groves, Sydney C.	," (1900-01)	-	T
McMurray, Harry A.	,"	R.C.A. Scholar (1902-05)	S <sub>2</sub>
Mitchell, Stanley	," (1900-05)	-	S <sub>3</sub>
Rogers, Arthur	," (1900-03)	R.C.A. Scholar (1903-05) Travelling Scholarship (1904) (M).	S <sub>1</sub>
Spare, Austin O.	," (1902-05)	-	S <sub>2</sub>
Stephens, William W.	," (1900-01)	-	S <sub>2</sub>
Watts, Charles H.	," (1900-04)	R.C.A. Scholar (1904-05)	T
Bearsley, Mary	Fees (A) (1903-04)	-	S <sub>2</sub>
Dunn, Anne V.	," (1903-05)	-	S <sub>2</sub>
Salisbury, Theodora	," (1904-05)	-	-
Travis, Elizabeth A.	Fees (1902-03)	Junior Art Scholar (1903-04)	S <sub>1</sub>
Ward, Florence E.	," (1898-99; 1904-05)	-	-
STUDENTS WHO LEFT DURING THE			
Pope, Arthur W.	Royal Exhibitioner (1901-04)	R.C.A. Scholar (1905-06)	T
Walker, Edward	,"	," (1903-06)	S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
English, Archibald	National Scholar (1901-03)	R.C.A. Scholar (1903-06)	S <sub>1</sub>
Boyce, Sidney	Local Scholar (1902-03)	Junior Art Scholar (1903-04)	S <sub>2</sub>
Mackenzie, Helen M.	Local Exhibitioner (1900-03)	R.C.A. Scholar (1903-06)	S <sub>1</sub>
Anderson, Edward E.	Free (1901-06)	-	S <sub>3</sub>
Baskerville, Margaret F. E.	Fees (A) (1904-06)	-	S <sub>1</sub>
Branscombe, John E. M.	," (1904-06)	-	S <sub>1</sub>
Cavanagh, James C.	," (1905-06)	-	-
STUDENTS WHO LEFT DURING THE			
George, Walter S.	Royal Exhibitioner (1900-05)	R.C.A. Scholar (1905-06) Travelling Scholarship (A), (1903).	S <sub>1</sub>
Lake, Harry A.	,"	-	S <sub>1</sub>
Marlow, Frank	,"	R.C.A. Scholar (1904-06)	T
Samuel, James P.	,"	Travelling Scholarship (D) (1903).	S <sub>4</sub>
Shea, Joseph R.	,"	-	S <sub>1</sub>
Bland, Joseph P.	National Scholar (1903-05)	Junior Art Scholar (1905-06)	S <sub>1</sub>
Chilton, Margaret I.	,"	R.C.A. Scholar (1905-06)	S <sub>1</sub>
Currie, John	,"	-	S <sub>1</sub>
Jeffrey, James H.	,"	R.C.A. Scholar (1903-06)	S <sub>1</sub>
Nicoll, James L.	,"	-	S <sub>1</sub>
Pankhurst, Estelle S.	,"	-	S <sub>1</sub>
Bately, Irvine	Free Student (1904-06)	-	S <sub>2</sub>
Tarrant, John G.	-	Junior Art Scholar (1906-07)	S <sub>1</sub>
McDonald, Alexander B.	Student in Training (1901-06)	-	S <sub>1</sub>
Windley, Maude R.	,"	-	S <sub>1</sub>
Wood, William H.	,"	-	T
Young, William H.	,"	-	T
Mason, Arnold H.	Local Scholar (1903-04)	-	S <sub>2</sub>
Motley, Harry	,"	R.C.A. Scholar (1901-06) Junior Art Scholar (1906). Travelling Scholarship (1902).	S <sub>4</sub>
Pike, Henry T.	,"	R.C.A. Scholar (1903)	S <sub>1</sub>
Rigby, Harold A.	,"	," (1903-06)	S <sub>1</sub>
Tristram, Ernest A.	,"	," (1904-06)	S <sub>4</sub>
STUDENTS WHO LEFT DURING THE			
Standring, Arthur R.	Local Exhibitioner (1902-05)	-	S <sub>1</sub>
Brunton, Violet E. E.	Free (1903-06)	-	S <sub>1</sub>
Crane, Lancelot	," (1901-02)	R.C.A. Scholar (1902-06) Travelling Scholarship (P) (1906).	S <sub>1</sub>
Jones, Frank M.	," (1900-01)	-	T

† Except where otherwise noted in Column 8, students left at the end of the term.

Name of Student. 1.	Status on Entering. 2.	Subsequent Awards. 3.	Course followed 4.
STUDENTS WHO LEFT DURING THE			
Pickavance, Gertrude	Free (1901-04)	R.C.A. Scholar (1904-06)	S <sub>1</sub>
Smith, Fred	" (1900-03)	" (1903-06)	T
Travers, Howard M. O.	" (1904-06)	R.C.A. Scholar (1905-06)	S <sub>1</sub>
Baker, Bessie	Fees (A) (1903-04)		S <sub>1</sub>
Billing, Clara	" (1902-03)		S <sub>1</sub>
Carter, John W.	" (A) (1905-06)		S <sub>1</sub>
Holmes, Robert	" " (1904-06)		S <sub>1</sub>
Home, Geoffrey W.	" (1901-04)		S <sub>3</sub>
Hughes, Margaret B.	" (1905-06)		S <sub>1</sub>
Hughes, Thomas M.	" (1903-04)		S <sub>1</sub>
Lee, Edgar E.	" (1904-06)		S <sub>1</sub>
McLeish, Phoebe G.	" (1904-06) (1907-08)		S <sub>1</sub>
Neatby, Edward M.	" (1905-06)		—
Rapp, Ada M.	" (1903-06)		S <sub>1</sub>
Sheppard, Genie	" (1905-06)		—
Warren, Dorothea	" " (1905-06)		—
STUDENTS WHO LEFT DURING THE			
Goulden, Richard R.	Royal Exhibitioner (1901-04)	R.C.A. Scholar (1904-07)	S <sub>1</sub>
Stansfield, Herbert H.	" " (1905-07)	Travelling Scholarship (M) (1903)	S <sub>1</sub>
Stevenson, James A.	" " (1901-04)	R.C.A. Scholar (1904-07)	S <sub>1</sub>
Ashworth, Sally G.	National Scholar (1903-05)	Travelling Scholarship (M) (1905)	—
Treganowan, Harry A.	" (1902-04)		—
Camp, Edith A.	Free Student (1906-07)		S <sub>1</sub>
Dyer, Dorothy M.	" " (1900-07)	Travelling Scholarship (P) (1905)	T
Smith, Arthur R.	Student in Training (1900-07)		—
Smith, Thomas	" " (1901-07)		T
Tustin, Frank	" (1905-07)		S <sub>1</sub>
Winser, Margaret	" (1900-02)		S <sub>1</sub>
Brockie, Lucy	Local Exhibitioner (1903-07)		S <sub>1</sub>
Shackleton, Harrison	" (1904-07)		S <sub>3</sub>
Dickinson, Thomas	Free (1903-06)	R.C.A. Scholar (1906-07)	S <sub>1</sub>
Ogden, Frederick W.	" (1901-04)	" (1904-06)	T
Bird, Svend	Fees (1904-05)		S <sub>1</sub>
Brennand, Janet M. G.	" (1900-01)		S <sub>3</sub>
Hallam, Frank V.	" (A) (1904-07)		S <sub>1</sub>
Colby, Dorothy M.	" (1906-07)		S <sub>1</sub>
Harry, Norman A.	" " (1900-07)		S <sub>1</sub>
Taylor, Una	" (1900-07)		—
STUDENTS WHO LEFT DURING THE			
Coombs, George J.	Royal Exhibitioner (1902-04)	R.C.A. Scholar (1904-07)	S <sub>4</sub>
Hill, Charles F.	" (1903-05)		S <sub>1</sub>
Hobbis, Charles W.	" " (1902-04)	R.C.A. Scholar (1906-07)	S <sub>3</sub>
Kidd, Arthur	" "	" Junior Art Scholar (1904) Travelling Scholarship (1907)	T
Lewis, Tobias	" " (1905-07)		S <sub>1</sub>
Todd, Frank	" " (1904-06)	R.C.A. Scholar (1906-07)	S <sub>1</sub>
Whitehead, William M.	" "	Junior Art Scholar (1906-07)	S <sub>1</sub>
Carrick, Alexander	National Scholar (1905-07)	R.C.A. Scholar 1907.	S <sub>1</sub>
Burrows, Frederick W.	" "		S <sub>1</sub>
Müller, Harry	" " "		S <sub>1</sub>
Jacobs, Louise R.	Free Student (1903-05)	R.C.A. Scholar (1905-07)	T
Mitchell, George J. F.	" " (1902-05)		—
Earles, Frederick R.	Student in Training (1881-86)		—
Hook, Alfred S.	Local Exhibitioner (1905-07)		S <sub>1</sub>
Brown, Frank P.	Free Student (1902-05)	Junior Art Scholar (1904)	T
Dunkley, Lillian	Free (1900-01)	R.C.A. Scholar (1905-07)	S <sub>3</sub>
Maidment, Thomas	" (1900-02)	Junior Art Scholar (1902-03)	S <sub>3</sub>
Bessant, John A.	Fees (A) (1902-05)	Travelling Scholarship (A) (1906)	S <sub>1</sub>
		R.C.A. Scholar (1905-07)	—

Associateships obtained. 5.	Subsequent Occupation.			Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.		
<b>TERM ENDING JULY 1906—continued.</b>				
Schools (P), 1906				
Full, 1905	Tunbridge Wells S. of A.		Exhibitor, 1909	
Schools (A), 1907				
Schools (D), 1907			Craftworker	
Schools (D), 1906	Nelson S. of A.			
Schools (D), 1909				
<b>TERM ENDING FEBRUARY 1907.</b>				
Schools (M), 1904	Hammersmith S. of A.		Exhibitor, 1909	October 1906.
Schools (M), 1905	Assistant Crafts, Ipswich S. of A.		Exhibitor, 1909	December 1907. October 1906.
Schools (D), 1905				January 1907. January 1907.
Full, 1904			Exhibitor, 1909	Absent 1905–06 on Travelling Scholarship.
„ 1906	Redhill S. of A.	„ „		January 1907 (obit.)
Schools (M), 1904			Exhibitor, 1909	October 1906.
„ (D), 1906				January 1907.
Schools (D), 1906				January 1907.
Full, 1905	Finsbury: Dame Alice Owens Boys' School.—Appointed 3rd Sept. 1906.			November 1906.
				December 1906.
			Craftworker	
<b>TERM ENDING JULY 1907.</b>				
Schools (A), 1905	Leeds: Vernon Street S. of A.		Exhibitor, 1909	
„ (M), 1907				
„ (D), 1906	Norwich S. of A.			
Full, 1907	Leeds: Thoresby Branch S. of A.			
Schools (D), 1907	Bolton S. of A.			
Schools (A), 1907	Erith Secondary School, September 1907			
„ (P), „				
Full, 1907 „	West Bromwich: Branch S. of A., Spon Lane.		Exhibitor, 1909	Rejoined October 1905 as "Fees (B.)"
Full, 1907			Exhibitor, 1909	
	Tunbridge Wells S. of A.			Royal Exhibitioner, 1902–05.
Schools (M), 1906	„		Exhibitor, 1909	
„ (A), 1907				

† Except where otherwise noted in Column 8, students left at the end of the Term.

Name of Student. 1.	Status on Entering. 2.	Subsequent Awards. 3.	Course followed. 4.
STUDENTS WHO LEFT DURING THE			
Browning, Amy K.	Fees (1900-02)	R.C.A. Scholar (1904-07)	S <sub>1</sub>
Cooper, Flora E. D.	„ (A) (1903-07)	„	S <sub>1</sub>
Falcon, Irene	„ (1905-07)	„	S <sub>1</sub>
Gant, Muriel O. C.	„ (1900-06)	R.C.A. Scholar (1906-07)	S <sub>1</sub>
Henslow, Hermione M.	„ (A) (1904-07)	„	S <sub>1</sub>
Knoblanck, Gertrude	„ „ (1902-07)	„	S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Livens, Albert H.	„ (1900-02)	R.C.A. Scholarship (1902-07)	S <sub>2</sub>
Lynch, Ethel M.	„ (A) (1906-07)	„	S <sub>3</sub>
O'Keeffe, Lionel C.	„ „ (1904-07)	„	S <sub>1</sub>
Riley, Kitty	„ „ (1903-05)	„	S <sub>1</sub>
Rope, Dorothy A.	„ „ (1905-07)	„	S <sub>1</sub>
Sedding, George E.	„ „ (1904-06)	„	S <sub>3</sub>
Somerscales, Robert	„ „ (1905-07)	„	S <sub>1</sub>
Spafford, Hilda M.	„ „ (1906-07)	„	S <sub>1</sub>
Trauman, Paula	„ „ (1906-07)	„	S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Healy, Edward	Royal Exhibitioner (1903-05)	R.C.A. Scholar (1904-08)	S <sub>4</sub>
Hill, Vincent	„ „ (1902-04)	Travelling Scholarship (M) (1906).	S <sub>1</sub>
Reed, George A. N.	„ „ „	R.C.A. Scholarship (1904-08) Travelling Scholarship (D) (1906).	T
Woodroffe, John M.	„ „ (1904-06)	R.C.A. Scholar (1907-8)	S <sub>1</sub>
Baker, Geoffrey A.	Student in Training (1902-08)	„	TS
Fowkes, Arthur F. R.	„ „ „	„	S <sub>3</sub>
Seaward, Dennis	„ „ „	„	S <sub>3</sub>
Reid, John M. W.	Local Scholar (1907-08)	„	S <sub>1</sub>
Horner, Caroline E.	Local Exhibitioner (1903-04)	„	S <sub>1</sub>
Smith, Walter H.	„ „ (1904-07)	„	S <sub>3</sub>
Frankel, Georges	Fees (A) (1907-08)	„	S <sub>1</sub>
Hitch, John O. B.	„ „ (1906-08)	„	S <sub>1</sub>
Hounsell, Francis W.	„ „ (1907-08)	„	S <sub>2</sub>
Lacy, Constance M.	„ „ (1904-06)	„	S <sub>1</sub>
Lyman, John G.	„ „ (1907-08)	„	—
Reed, Lillie	„ (1898-99)	„	—
Walker, John	„ (A) (1907-08)	„	S <sub>1</sub>
Watson, Norman G.	„ „ (1906-08)	„	S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Abraham, Emily G. A.	Royal Exhibitioner (1905-07)	„	S <sub>2</sub>
Budd, Herbert A.	„ „ (1903-05)	R.C.A. Scholar (1905-08)	S <sub>1</sub>
Cannell, William O.	„ „ (1905-07)	„ „ (1907-08)	S <sub>1</sub>
Clark, Forbes M. M.	„ „ (1902-04)	„ „ (1904-07)	T
Derrick, Thomas C. (see below)	„ „ (1905-07)	„ „ (1907-08)	S <sub>3</sub>
Fraser, Herbert R.	„ „ (1904-06)	„ „ (1906-08)	S <sub>1</sub>

Associateships obtained. 5.	Subsequent Occupation.		Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.	
<b>TERM ENDING JULY 1907—continued.</b>			
Schools (P), 1904		Exhibitor, 1909	
			March 1907.
			Left July 1903; rejoined December 1903; left July 1904; rejoined February 1905; left July 1907.
Schools (D), 1904	Sligo : Municipal Technical School, 1907 " Grammar School, 1907. " Summerhill College, 1907. Finchley : Christ's College, July 1908 to July 1909.		
			May 1907. April 1907.
		Craftworker	
<b>TERM ENDING FEBRUARY 1908.</b>			
Schools (A), 1905	Teacher of Arts and Crafts, Bankok		October 1907.
Schools (M), 1906			
Full, 1906	Assistant, Woolwich Polytechnic S. of A.		Absent February 1907—July 1907 on Traveling Scholarship.
Schools (P), 1907	Deptford : Haberdashers Aske's Hatcham School (Boys). Appointed 30th December 1907.		
Schools (P), 1906	Second Master, Brighton S. of A.	Exhibitor, 1909	October 1907.
Full, 1907.			
Schools (P), 1907	" Bournemouth " Poole Hill S. of A. Teaching at Bridgnorth from October to Christmas 1905. Art Master : New Zealand		
" " "	Embroidery Instructress, ? Swindon		
Schools (D), 1909	Evening Teacher, London County Council.	Designer, Tile Works. Exhibitor, 1909.	Royal Exhibitioner, 1908-10. December 1907. Royal Exhibitioner, 1904-06.
Schools (D), 1907	Assistant, Ipswich S. of A.		December 1907.
			Left July 1900, rejoined October 1907
<b>TERM ENDING JULY 1908.</b>			
Schools (P), 1909		Designer and decorative painter, private commissions.	
" " 1907		Decorative painter, Exhibitor, 1909.	
" " 1908		Searcher of Designs, Patent Office.	
Full, 1907	Cheltenham S. of A.		March 1908.
	Assistant Drawing Master, Hamilton Academy, Scotland.	Exhibitor, 1909	
Schools (D), 1907	Teacher, Embroidery, L.C.C.		

† Except where otherwise noted in Column 8, students left at the end of the Term.

Name of Student.	1.	Status on Entering.	2.	Subsequent Awards.	Course
					4.
STUDENTS WHO LEFT DURING THE					
Parr, Harry		Royal Exhibitioner (1903-05)		R.C.A. Scholar (1907-08)	S <sub>1</sub>
Paul, Arthur		" " "		Travelling Scholarship (1907)	
Sparks, Nathaniel		" " (1901-04)		Junior Art Scholar (1905)	TS
Watts, William J.		" " (1906-08)		R.C.A. Scholar (1905-08)	
Derrick, Thomas C.		" " (1903-05)		" " (1904-06)	S <sub>1</sub>
Brown, Frederick P.		National Scholar (1906-8)		R.C.A. Scholar (1905-08)	S <sub>1</sub>
Denham, George P.		" " (1903-5)		R.C.A. Scholar (1906-08)	TS
Maryon, Louisa E. C.		" " (1900-2)			S <sub>1</sub>
Petch, Joseph B.		" " (1903-5)		Junior Art Scholar (1905-06)	S <sub>1</sub>
Whitehead, Tom		" " (1906-8)		R.C.A. Scholar (1906, Feb. 1908)	S <sub>1</sub>
Whiteside, Herbert		" " (1905-7)		Junior Art Scholar (1907-08)	S <sub>1</sub>
Wildman, William A.		" " (1902-4)		R.C.A. Scholar (1904-07)	S <sub>2</sub>
Clark, John P.		Free Student (1906-8)			S <sub>1</sub>
Eyre, Amy L.		" " (1904-8)			S <sub>1</sub>
Samuel, Andrew		" " (1903-5)		Junior Art Scholar (1904)	S <sub>4</sub>
Schnell, James		" " (1907-8)		R.C.A. Scholar (1905-08)	S <sub>1</sub>
Scholfield, Margaret		" " (1903-5)		R.C.A. Scholar (1906-08)	S <sub>1</sub>
Mackinder, Arthur		Student in Training (1903-08)			S <sub>3</sub>
Woolway, George R.		" " (1901-07)		Travelling Scholarship (P) (1907)	T
Vickers, John S.		Local Scholar (1903-05)			S <sub>4</sub>
Etchells, Frederick		Local Exhibitioner (1905-08)			S <sub>2</sub>
Foster, Walter C.		" " (1903-06)		R.C.A. Scholar (1906-08)	T
Mottram, Ethel		" " "		" " "	S <sub>4</sub>
Neuwirth, Wilhelmina L.		Free (1901-08)		" " "	S <sub>1</sub>
Wise, Dorothy M. S.		" (1900-02)		R.C.A. Scholar (1902-04)	S <sub>1</sub>
Burton, Samuel C.		Fees (A) (1906-08)			S <sub>2</sub>
Hamot, Pierre L.		" " (1907-08)			S <sub>1</sub>
Harvey, Viola G.		" (1906-08)			S <sub>1</sub>
Hatton, Brian		" (A) (1907-08)			S <sub>1</sub>
Nightingale, Frederick B.		" " (1906-07)			S <sub>1</sub>
Rawnsley, Vera M.		" " (1906-08)			S <sub>1</sub>
Rossé, Hermann		" (1905-8)			S <sub>1</sub>
Salmon, Dorothy		" (A) (1903-05)		Junior Art Scholar (1905-06)	S <sub>1</sub>
Tonks, Ella D.		" (1907-08)			S <sub>1</sub>
Wood, Hester V.		" (1906-08)			S <sub>1</sub>
STUDENTS WHO LEFT DURING THE					
Osborne, Malcolm		Royal Exhibitioner (1900-03)		R.C.A. Scholar (1903-05)	S <sub>2</sub>

Associateships obtained. 5.	Subsequent Occupation.			Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.		
<b>TERM ENDING JULY 1908—continued.</b>				
Schools (M), 1909	Art Master, Street, Somerset			June 1908.
„ (A), 1905	Second Master, Rochester S. of A.			Second Obit.
Full, 1908.				
Schools (P), 1905	Art Instructor, Day Training College; Liverpool University (1 year) afterwards; Assistant Art Master, S. of A., Lancaster.	Exhibitor, 1909 Exhibitor, 1909		June 1908. W.M. Miller
Schools (A), 1905	Design Master, Beckenham S. of A.	Exhibitor, 1909		
Full, 1907.		Lithographic designer, Sir J. Causton and Sons.		
Full, 1907	Teacher, L.C.C.	Designer for trade		
Schools (P), 1908.		Exhibitor, 1909		
Schools (M), 1906	Holborn Central School of Arts and Crafts.	Searcher of Designs, Patent Office.		June 1908. H.M. Miller
Schools (D), 1908	Reading University College S. of A.	Exhibitor, 1909		
Schools (P), 1907		Architect, Tipton, Staffs.		
Schools (A), 1908		Designer and worker in metal and jewellery, Chichester.		
Schools (P), 1907	L.C.C. (Evening), now married			
Schools (D), 1907	Headmaster, Dunfermline S. of A.			
Schools (D), 1906	Teacher of Embroidery, L.C.C., also at Cambridge S. of A.			
Full, 1906		Exhibitor, 1909		
Schools (D), 1907	Art Master, Swindon Technical Institute	Designer and decorator (private work).		
Full, 1908	Halifax Secondary Schools	Exhibitor, 1909		
Schools (P), 1907	London County Council	Sculptor and modeller.		
„ (M), 1908		Exhibitor, 1909		
„ „ 1906	Assistant Art Master, Blackburn Technical School. Teaching Drawing, Clitheroe Royal Grammar School.	Designer, furniture trade. Sculptor and modeller. Sculptor and modeller.		
Schools (A), 1909		Architectural draughtsmen.		
Schools (D), 1907	Teacher of Drawing, Swansea Training College.	Designer		Returned home to Paris.
Schools (D), 1904		Exhibitor 1909		
<b>TERM ENDING FEBRUARY 1909.</b>				

† Except where otherwise noted in Column 8, students left at the end of the Term.

Name of Student. 1.	Status on entering. 3.	Subsequent Awards. 3.	Course followed. 4.
STUDENTS WHO LEFT DURING THE			
Doman, Charles L. J.	National Scholar (1906-08)	R.C.A. Scholar (1908-09) Travelling Scholarship (M) (1908).	S <sub>1</sub>
Senior, Oliver	," , 1904-06)	R.C.A. Scholar (1907-08)	S <sub>1</sub>
Lake, Freda M.	Free Student (1902-07)		S <sub>2</sub>
Walker, William	Student in Training (1904-09)		S <sub>3</sub>
Exley, James R. G.	Local Exhibitioner (1902-05)	Junior Art Scholar (1903) R.C.A. Scholar (1906-07).	T
Sunderland, John E.	," , (1904-07)	," , (1908-09)	T
Elliott, George H.	Free (1907-09)	R.C.A. Scholar (1907-09)	S <sub>1</sub>
Wilkinson, Henry R.	," (1904-07)	Travelling Scholarship (D) (1908).	T
Hartley, Alfred	Fees (A) (1882-3)		—
Hutton, David E.	," , (1908-09)		S <sub>1</sub>
Jones, Alexander B.	," , "		S <sub>1</sub>
Millard, Victor R.	," , "		S <sub>1</sub>
Powell, Harry D. G.	," , (1903-09)		S <sub>1</sub>
STUDENTS WHO LEFT DURING THE			
Bell, Thomas B.	Royal Exhibitioner (1907-09)		S <sub>1</sub>
Hall, Harry C.	," , (1904-06)	R.C.A. Scholar (1906-09)	S <sub>1</sub>
Jowett, Percy H.	," , "	Travelling Scholarship (1909).	S <sub>1</sub>
Lewis, George A.	," , (1907-09)		S <sub>1</sub>
Molyneux, John H.	," , "		S <sub>1</sub>
Spooner, William G.	," , (1904-06)	R.C.A. Scholar (1906-09)	S <sub>1</sub>
Stewart, Robert W.	," , (1905-07)	," , (1908-09)	S <sub>1</sub>
Taylor, Charles W.	," , (1907-09)		S <sub>1</sub>
Trent, Newbury A.	," , (1904-06)	R.C.A. Scholar (1906-09)	S <sub>4</sub>
Cope, Sidney K.	National Scholar (1907-09)		S <sub>1</sub>
Keast, Harry	," , (1904-06)	Junior Art Scholar (1906-07) R.C.A. Scholar (1907-09).	S <sub>1</sub>
Wilson, Robert A.	," , (1907-09)	," , (1909-10)	S <sub>1</sub>
Wray, Ernest W.	," , (1904-06)	," , (1906-09) Travelling Scholarship (A) (1907).	S <sub>1</sub>
Hill, Perry	Free Student (1904-06)	R.C.A. Scholar (1906-09)	S <sub>1</sub>
Tarn, Agnes I.	," , (1905-09)		S <sub>2</sub>
Washington, William	," , (1905-08)	R.C.A. Scholar (1908-09)	T.S.
Castle, Horace F.	Student in Training (1903-09)		T.S.
Thatcher, Mabel			
Richardson, Maggie	," , (1904-09)		S <sub>3</sub>
Atkinson, George K.	Local Scholar (1904-07)		S <sub>1</sub>
	Local Exhibitioner (1897-98)		S <sub>3</sub>

Associateships obtained. 5.	Subsequent Occupations.			Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.		
<b>TERM ENDING FEBRUARY 1909—continued.</b>				
Schools (M), 1908	Second Master, Putney S. of A.	Exhibitor, 1909		January 1909.
Scholar (P), 1907	Assistant Master, Painting, Sheffield S. of A.			November 1908.
„ (D), 1906	Blackheath, Lee, and Lewisham S. of A.			Embroidery only, 1905-9.
Full, 1907	Head Master, Cambridge S. of A.	Etcher and engraver. Exhibitor, 1909.		December 1908.
„ 1908	Second Master, Shipley (Yorks) S. of A.	„ 1909		November 1908.
Full, 1908	Art Master—returned to New Zealand			October 1908.
	Second Master, West Bromwich S. of A.	Exhibitor, 1909		
	Taught at Birmingham temporarily, February to July 1909, then returned to New Zealand. Art Master.	Exhibitor, 1909.		Left July 1883; rejoined (Fees (B)) October 1908; left November 1908.
Schools (D), 1907		Designer		American student—returned to America.
		Sculptor and modeller.		November 1908.
		Designer and worker at glass-works. Exhibitor, 1909.		
		Member Art Workers' Guild. Glassworker.		
<b>TERM ENDING JULY 1909.</b>				
Schools (M), 1907	Art Master, Sligo Technical School			May 1909.
„ (P), 1907	Second Master, Swansea S. of A.	Travelling Scholar (see col. 3).		
„ (D), 1909	Art Master, Dover, Duke of York's School.	Designer and draughtsman for advertisements.		
Schools (D), 1907	Art Master, Technical School, Loughborough.			
„ (P), 1908	Assistant Master, Woolwich S. of A.	Exhibitor, 1909		April 1909.
„ (D), 1909	Second Master, Dover S. of A.	Exhibitor, 1909		
„ (A), 1906	Teacher of Design, West Ham S. of A. (Teaching).			
„ (M), 1909	Scholarship (Modelling), Royal Academy.	Pottery designer and modeller.		
Schools (M), 1907		Sculptor and modeller. Exhibitor, 1909.		
„ (D), 1909		Architectural draughtsman, H.M. Office of Works.		
„ (A), 1906		Designer		
Schools (M), 1907	“Teaching appointment” in America			
Schools (M), 1908	Second Master, Southend-on-Sea School of Art.			
Full, 1909.				
Schools (A), 1907	Art Teacher, St. Marks' Training College, Chelsea, and Secondary School.	Exhibitor, 1909		
Full, 1908.	Art Teacher Private School, Clifton			
	Left for temporary appointment under Department of Agriculture and Technical Instruction for Ireland, March to October 1909.	Sculptor and modeller		
		? Exhibitor, 1909		

† Except where otherwise noted in Column 8, students left at the end of the Term.

Name of Student.	Status on Entering.	Subsequent Awards.	Course followed.
1.	2.	3.	4.
STUDENTS WHO LEFT DURING THE			
Bridges, William O.	Local Exhibitioner (1905-08)		T
Milligan, Thomas N.	" " (1904-07)	R.C.A. Scholar (1907-09)	T
Swain, Lilius H.	" " (1902-04)	" " Junior Art Scholar (1903)	S <sub>3</sub> S <sub>1</sub>
Wetherell, Wilfrid			
Gorst, John, P.C., Kt.	Free (A) (1908-09)		—
Kershaw, Joseph F.	" (1904-09)		S <sub>3</sub>
Millar, John	" (1908-09)		S <sub>1</sub>
Tattersall, Harry	" (1904-07)	R.C.A. Scholar (1907-09)	T
Carpenter, Elizabeth R.	Fees (A) (1905-09)		S <sub>1</sub>
Cox, George J.	" (1904-05)		S <sub>1</sub>
Friedley, Durr	" (A) (1908-09)		S <sub>1</sub>
Gambier-Parry, Thomas M.	" (1905-09)		S <sub>1</sub>
Gordon, Frederic M.	" (1905-06)	Junior Art Scholar (1907-08)	S <sub>1</sub>
		R.C.A. Scholar (1908-09).	
		Travelling Scholarship (1909).	
Harrison, Phyllis K.	" (1908-09)		—
Irby, Evelyn	" (A) (1908-9)		S <sub>1</sub>
Klingenbergs, Gudrun T.	Fees (A) (1908-09)		—
Meade, Charles F.	" (1907-09)		S <sub>1</sub>
Reid, John P.	" (1908-09)		S <sub>1</sub>
Smee, Sylvia	" (1905-09)		S <sub>1</sub>
Teasdale, Herbert	" " (1906-07)		S <sub>1</sub>
Tenison, Thomas M. G.	" " (1908-09)		S <sub>1</sub>
Van Eeden, Paul	" "		S <sub>1</sub>
Wheatley, John L.	" " "		—
STUDENTS WHO LEFT DURING THE			
Wallwork, Richard	Royal Exhibitioner (1906-08)	R.C.A. Scholar (1908-10)	S <sub>1</sub>
Wise, Percy A.	" " (1905-07)	Junior Art Scholar (1907-08)	T
Rawson, Joseph E.	Free Student (1905-06)	R.C.A. Scholar (1908-10).	
Parker, Richard H.	Student in Training (1905-09)	Junior Art Scholar (1906-07)	T
		R.C.A. Scholar (1907-10).	
Oakley, Harry L.	Local Exhibitioner (1905-08)	R.C.A. Scholar (1909-10)	S <sub>1</sub>
Platt, John E.	Fees (A) (1905-06)	" " (1908-10)	T.S.

Associateships obtained. 5.	Subsequent Occupation.		Remarks.† 8.
	Teaching Post. 6.	Other Occupation. 7.	
<b>TERM ENDING JULY 1909—continued.</b>			
Full, 1909	Second Master, Margate S. of A.		—
Schools (D), 1908	Embroidery Instructress, L.C.C.		April 1909.
“ “ 1909	Assistant Master, Design and Crafts, Birmingham S. of A.		Left July 1904; rejoined February 1909.
	Instructor in Building Construction and Masonry at L.C.C. Day Technical School for Boys, Brixton.	Decorative painter	—
Full, 1909	Head Master, Heywood S. of A.		—
Schools (D), 1909		Designer	—
“ “ (M), 1908	Teacher of Drawing, Training College, Columbia University, U.S.A.	Modeller and metal worker.	—
		Museum work	American student returned home from course of study at Harvard University. March 1909.
Schools (D), 1908	Technical Instructor and Inspector under the Egyptian Government.		—
		Modeller and sculptor.	May 1909.
		Architect	Returned home to Norway.
		Decorative painter	Returned home to China.
	Teaching drawing at private school	Designer for trade advertisements and metal worker.	—
Schools (D), 1909	Assistant Teacher, Bury S. of A.	Designer	—
			March 1909. — Returned to Holland — ill-health.
			Returned home. — South Wales, June 1909.
<b>TERM ENDING FEBRUARY 1910.</b>			
Schools (P), 1908	Assistant Master, Liverpool Municipal S. of A.	Exhibitor, 1909	—
Full, 1909	Assistant Master, Darlington Technical College S. of A.		—
“ “	Art Teacher, L.C.C.		January 1910.
“ “			Awarded West Riding Yorks County Council Scholarship to travel in Italy. Left December 1909.
Schools (A), 1908	Teacher of Drawing, L.C.C.		January 1910.
“ (D), 1908	Head Master, Leek S. of A.		“ ”
Full, 1909.			

† Except where otherwise noted in Column 8, students left at the end of the Term.

## APPENDIX V.

## COST OF THE ROYAL COLLEGE OF ART.

(Taken from the Estimates for 1911-12.)

(1) Salaries—	£	£	(4) Other Expenses—	£	£
Principal and Head Master	800		Visitors	126	
Registrar and Deputy Head Master	500		Visits to Museums, &c.	25	
Professors	1,820		Materials, Plants, Models	1,275	
Lecturers and other Instructors	2,450				
	<hr/>	5,570		<hr/>	1,426
		5,570			1,426
(2) Clerical staff, Matron, Attendants &c.	1984		Gross cost	14,120	
(3) Awards, &c.—			Fees	800	
Exhibitions and Scholarships	4,260			<hr/>	
Travelling Scholarships	200		Net cost	13,320	
Prizes	105			<hr/>	
Travelling Expenses of Students	575		Gross cost, excluding Awards	8,980	
	<hr/>	5,140	Net cost, excluding Awards	8,180	
		5,140			<hr/>

## APPENDIX VI.

## RETURN AS TO PREVIOUS TRAINING OF ART TEACHERS EMPLOYED IN LONDON SCHOOLS.

[Prepared and submitted by Dr. William Garnett.]

I.—*Training of Teachers now employed in 24 London Schools of Art or Art Departments.*

	Number.	Per- centage of total.
1. Trained at Royal College of Art prior to 1903	47	14.7
2. Trained at Royal College of Art since 1903	27	8.4
3. Trained wholly in Schools where now teaching	41	12.9
4. Trained partly in Schools where now teaching	48	15
5. Trained wholly in other Schools of Art	54	17
6. Trained wholly in commercial studios or workshops	35	11
7. Trained partly in other Schools and partly in commercial studios and workshops	67	21
	<hr/>	
	319	100.0

II.—*Training of peripatetic Art Teachers in Elementary Schools.*

	Number.	Per- centage of total.
1. Trained at Royal College of Art prior to 1903	25	35.7
2. Trained at Royal College of Art since 1903	4	5.7
3. Trained in Schools of Art	21	30
4. Trained wholly in commercial studios and workshops	1	1.4
5. Trained wholly by the late School Board	19	27.2
	<hr/>	
	70	100.0

## APPENDIX VII.

## THE NATIONAL SOCIETY OF ART MASTERS.

Some suggestions of the COUNCIL regarding the FUNCTIONS and CONSTITUTION of the ROYAL COLLEGE OF ART and its relation to the SCHOOLS OF ART throughout the Country.

An inquiry into the Functions and Constitution of the Royal College of Art necessarily involves a consideration of the whole system of Art Schools working under the Board of Education, and perhaps one should survey their position first, as they perform an important function in producing the students who, by scholarship, proceed to the Royal College of Art as the nominal head of the system.

## THE STATUS OF THE SCHOOL OF ART.

Art Instruction, as part of the Educational Scheme, must be carried on in conformity with the general policy of the Local Education Authority which may require (a) that there be a non-specialising Chief Official—Director or Secretary—and (b) that Institutions which contain diverse subjects of education be, for general and non-educational purposes, in the charge of one person.

But the School of Art, wherever situated, and whatever number of branches of the subject taught, consists of a collection of related units and should be

under expert control. Therefore, subject to the above General Administration, the position and efficiency of the School of Art should be secured by the following provisions :—

That the Head Master of the School of Art shall have entire responsibility for the organisation and control of all education carried on therein.

That the Head Master of the School of Art, as the expert official controlling all branches of the subject, shall be summoned to all meetings at which someone is required by the Governing Body to attend on behalf of the School.

#### THE FUNCTIONS OF THE SCHOOL OF ART.

The degree and direction of usefulness of the School of Art vary considerably, in consequence of the unequal conditions and development of different districts and the attitude of Local Education Authorities towards Art Education.

The type of School which has evolved in accordance with the needs of one district would be unsuited to another, and any national system must be elastic enough to allow of the inclusion of very different ideals. The Art School of a manufacturing centre devoted to practically one trade, the Art School of a centre dealing with miscellaneous trades and crafts, and the Art School of the purely residential districts are all necessary and can justify their existence by the education afforded to both the producer and the consumer.

And lest, in the endeavour to secure that Schools of Art shall be entirely practical and useful to Art Manufacture and Applied Art, there should arise a somewhat limited conception of the value of the School of Art to the community, it is now urged that its mission of training an educated public opinion is perhaps the most important of all.

The School of Art has a third duty which is usually required of it—that of training teachers. This duty varies largely and in accordance with local policy. Some Schools of Art train only Art Teachers, others deal additionally with Elementary and Secondary School Teachers, while in certain districts the whole of the drawing instruction is under the supervision of the School of Art.

Therefore the functions of the School of Art are of a very diverse and exacting nature, and in making the following suggestions regarding the Royal College of Art and its relation to the Schools of Art in London and throughout the country, the Council of the National Society of Art Masters has endeavoured to keep in view the broad interests of the country in Art training and its application to—

- (a) Fine Art,
- \*(b) Craft and Trade.
- (c) The Teaching Profession.

The above sub-divisions of Art training are usually combined in the larger Provincial Art Schools, but in London there exist two marked types of Schools—

- (1) The older Schools, established prior to the London County Council undertaking the administration of Art Schools and now for the most part indirectly administered by the London County Council. These Schools aim at supplying a wide and systematic course of training for many different kinds of Art Students—painters, book-illustrators, designers, modellers and Art Teachers.
- (2) The newer "Arts and Crafts" Schools, established by the London County Council and under its direct control and management. These Schools aim primarily at training the artisan and craftsman.

Each type of School is undoubtedly useful, and the two should exist side by side with equal claim for support.

\* Throughout the terms "craft" and "trade" are used synonymously, and are understood to include the use of machinery wherever it enters as a factor of manufacture or production.

#### NECESSITY FOR A ROYAL COLLEGE OF ART AND DEFINITION OF ITS FUNCTIONS.

Although the larger Provincial Schools are capable of giving advanced and specialised instruction, it is still advisable that there should be a National College of Art with which they are all connected.

In this country Art centres in a very marked degree in London. No provincial city possesses a tithe of its wealth of Museums, Picture Galleries, and historic buildings, its art taste and culture, or its community devoted to these things, all of which make for "tradition" and "atmosphere." Hence, however expert a student may become in the practice of his art or craft—and such are the advantages offered now in some of our provincial Schools that he need not go elsewhere for better instruction—it is highly important that he should study in London for a sufficient period to benefit from the inspiration it alone affords.

It might be replied that this is not a sufficient justification for the existence of a Royal College of Art, inasmuch as all the advantages of London could be gained if scholarships were tenable at selected London Schools, still, however true that may sound in theory, in practice it would not suffice.

The government, curriculum, staff, and students of a large London School are very similar to those of other large Provincial Schools. There is the same considerable percentage of mediocrity and no larger percentage of advanced students, among whom the scholarship holder might easily find himself in the unfortunate position of being the best; the same system of attendance at the School is demanded, and for all that the scholarship holder saw of London or could profit by increased contact with advanced work he might just as well have remained at his old school.

At this point of his career the student will have finished what may be described as his "school training" with all the necessary academic control incidental to it. To obtain a wider view of things in his final stage as a student-specialist he must get away from the environment of previous years.

He needs the greater freedom of studio-work at a place which ensures his being among a group of the best students of his time, seeing nothing around him but the best effort—well ahead of his own present attainment—and with liberty to visit and study at galleries, museums, and elsewhere in search of material and of the best work produced in the direction in which he is aiming—to use London as far as possible.

He will have received at his Provincial School the best of instruction possible in local circumstances, but although the actual teaching effort at the Royal College of Art might be no better than at the large Provincial Schools, the student would be better attuned to receive it. At home he discounts his opportunities but would enthusiastically value what was offered to him in a higher and completely specialised environment, especially if proffered by an instructor who had "made a name" in his particular work; and no other school, even in London, could secure such an inspiring teaching staff (both permanent and visiting) as could be commanded by a reformed Royal College of Art.

The foregoing argument for a Royal College of Art providing the best atmosphere, teaching, and fellow students, should also answer any suggestion that the development of a Provincial Centre in some special direction might justify such a centre receiving scholarship holders. A Provincial School which developed in some particular direction because of the special trade of the town might have a tendency to become "tradey" in that work and so not be an entirely desirable centre from an educational point of view. What it is hoped London will supply in its Art and Craft specialisation is a true sense of the higher artistic side of things. A further argument against the suggestion and in favour of a Royal College of Art is the difficulty of determining the standard of attainment that would justify such distinguished treatment of a Provincial Centre.

Therefore, a Royal College of Art as the centre of our system should exist in London. It should be a place of research, giving considerable latitude to the student within the broadly defined branches of specialised study, providing opportunity for the highest specialisation in art and craft and conducted to meet the fullest

educational requirements of both the artist and craftsman, and those of either branch who have elected to take up the profession of teaching.

#### ORGANISATION AND CONDUCT OF A ROYAL COLLEGE OF ART.

The State, through its Civil Service, should not undertake the duty of teaching, it is not free enough to do so; therefore, the Royal College of Art should be put upon an independent collegiate basis, with an endowment of grant.

Its constitution should provide that some voice in the control of educational policy be given to certain artists, craftsmen, and representatives of art trades and societies, together with a certain number of the Fellows of the College. A considerable proportion of these representatives should be graduates of the College.

It should be administered from an University standpoint as a place for Art and Craft research, and its rules should be framed in recognition of the age, responsibility and honourable intention of the students.

Its scholarship and other entrance examinations should secure that only the best type of student in both general and Art Education is admitted, and on this sound basis the Royal College of Art would be in a position to proceed with its work of specialisation.

Every scholarship holder at the Royal College of Art should be required to devote himself to that which bears on the particular class of work the scholarship he holds is founded to encourage. On no account should any scholarship holders other than holders of Teaching Scholarships be encouraged or allowed to teach or work for a Teaching Diploma during their period of scholarship.

Students, other than scholarship holders, whose work is of the standard required by the Royal College of Art should be admitted on payment of fees and on the understanding that they are dealt with in the same way as scholarship holders.

#### Its Staff should be of the Best.

Courses of lectures relating to the critical and historical study of Art should be given by men who are recognised authorities. The Art and Craft staff should be sufficient adequately to cover the necessary sub-divisions of the subject.

There should be a permanent staff and a visiting staff. The visitors, eminent artists or craftsmen, should hold their appointments for at least a session. The permanent staff should be in all cases practical workers and men of note.

The College needs a Craft School of an entirely practical nature as part of it, or attached to it. The craft shops should be real, the student working with the Instructors and their assistants. If the College were an assemblage of studios and workshops, like a guild, the idea of "school" would disappear, the true feeling of higher apprenticeship taking its place. As has already been shown the value of the Art School in some districts may, in part, be gauged by its influence on local industries, and this inter-dependence of Art Schools and Trades makes it absolutely essential that the scholarship trade-student should have every opportunity of carrying on his education practically, should his scholarship take him to London.

Therefore, to be thoroughly effective, such a craft school as that proposed for the College would require to be staffed and equipped in anticipation of whatever craft or trade might be represented among the trade-scholarship students. It is quite possible that some of the shops in the School might not be used at all during some years, hence an argument in favour of making use of a school devoted to artistic trade development, such as the Central School of Arts and Crafts is understood to be.

#### SITE OF A ROYAL COLLEGE OF ART.

Experience has proved that the want of an Art and Craft Museum and Library is one of the greatest drawbacks to the work of Provincial Schools, and one cannot too strongly urge the necessity of the Royal College of Art being in close proximity and preferably

with direct access to the Victoria and Albert Museum, which, of all the Museums and Galleries in London, is of the greatest educational value to art students in general and to craftsmen and designers in particular.

#### THE SCHOLARSHIP SCHEME.

In "Regulations for Technical Schools, Schools of Art," &c., 1909, on p. 53, par. 3, it is stated that all awards of Exhibitions, &c., will be made on the results of the Board of Education's examinations.

The financial value of these scholarships renders them desirable to large numbers of students, but the method of award fosters the tendency for all branches of Art Work under the Board of Education to degenerate into Examination Cram; often the scholarships do not go to students working to become, or improve as, artists and craftsmen, but fall to those whose Art worth is represented by the capacity to pass the greatest number of examinations.

In the result this system perverts the work of our Schools and thus tends to divert the designer and craftsman type of student from the pursuit of his legitimate occupation.

We are convinced of the urgent necessity for a radical change and present for your consideration the following suggestions, in drawing up which, to avoid confusion, we have disregarded the existing classification of scholarships and dealt only with the broad issue:—

(1) That each class of scholarship should be for a definite form of specialisation within one of the following broad divisions:—

- (a) Architecture.
- (b) Painting and Engraving.
- (c) Sculpture.
- (d) Design.
- (e) The Teaching Profession.

(2) That, with the object of raising the tone and type of men to whom scholarships are granted and especially those who are to become teachers, candidates should be required to give satisfactory evidence of having received a sound general education.

(3) That the candidate's ability as artist, designer, or craftsman should be tested by (a) personal examination, and (b) submission of work.

(4) That the personal examinations should be few in number in each class of scholarship.

(5) That of those gaining the highest positions in the personal examinations for scholarships a certain number should be invited to submit, say, three or four works in support of their application, the award being finally made on the combined result of examination and submitted work.

(6) That both examinations and works should be judged by a Board of Examiners, which should include a certain number of co-opted external members, appointed by the Governing Body of the Royal College of Art.

We consider that the adoption of the above suggestions would provide sufficient scholarships for teachers, would safeguard the craftsman from influence which now cause him to drift away from his trade towards teaching, and also would go far to secure that the R.C.A. fulfilled its function as a National School of Art and Craft and ceased to be merely a manufactory of great numbers of diploma'd but unqualified teachers.

In support of our conviction of the necessity for a radical change in the existing confused system of scholarships, we draw attention to the following:—

(a) In "The Regulations" (1909) "Studentships in Training" has been dropped and (p. 57) "Special Studentships for Teachers of Art" has been substituted, with the vital change that these studentship holders "shall not continue (at the R.C.A.) for more than two years in all," thus preventing them from

\* (e) Necessitates a sound knowledge of all the preceding four groups and specialisation in at least one. It is classified separately, because, in addition to power as Artist, a teacher must possess other qualities to ensure success in his profession, and also because a man should early realise the importance of training for the career to which he is devoting himself and not turn to teaching in any accidental manner.

## APPENDIX.

obtaining the full associateship which takes three years to get and which was, presumably, the prime reason for going there.

(b) The career that Royal Exhibitioners are preparing to follow is not defined, and the result is that they are often persons who are working their way through scholarships towards teaching, thus unnecessarily duplicating the class dealt with in (a) above, and keeping out the designer and craftsman.

(c) In "Regulations" (1909), p. 54, second paragraph of clause 7, "Royal Exhibitioners or National Scholars of R.C.A. Scholars may be required to assist in teaching in the College." This condition formerly applied to students in training only. That it should be extended to the other scholarship holders mentioned must act as an incentive in the direction of teaching. The purpose of National Scholarships at least is well defined in the Regulations, and while at the R.C.A. a National Scholar should not be exposed to any influence which encourages the idea of abandoning his trade in favour of teaching.

### THE CERTIFICATES AND DIPLOMAS.

The present scheme of Art Teaching Certificates and Diplomas is unsatisfactory, because—

- (1) The necessity for good general education and some culture in the Art teacher is ignored.
- (2) There is no diploma for the teaching of Drawing in Elementary and Secondary Schools.
- (3) Any person, fit or unfit, may take an unconscionable amount of time in gaining the certificates, and yet, at the end of it all, have shown no real evidence of ability in Art or capacity for teaching.
- (4) Although the present certificates are stated to be the standard teaching Diplomas in Art, there exists, apart from the scheme and as a superior qualification, the Associateship of the Royal College of Art.
- (5) The Board of Education stultifies itself by reserving the right to disregard its own scheme of Diplomas when approving a teaching appointment.

It is considered that, to secure Academic Status, Art Teaching Degrees should be issued by a Collegiate or University Body. But it would be undesirable for local Universities or Colleges to issue such degrees because of the variation in standard that would result. Therefore, it should be part of the Collegiate function of the Royal College of Art to examine for and issue the series of standard Art Teaching Diplomas. These should be instituted as two progressive schemes somewhat on the following lines:—

(Satisfactory proof of general education to be required of all intending teachers of Drawing and Art.)

### SCHEME A.—Qualifications for the teaching of Drawing in Elementary and Secondary Schools.

The field of administration in the teaching of Drawing in Schools under Local Authorities is so wide as to point to the necessity for the provision of these certificates. The Royal College of Art would be competent to deal with them in much the same way as the Universities of Oxford and Cambridge deal with their local examinations:—

- (1) *The Drawing Certificate for Elementary Teachers.*—(Optional.)
- (2) *The Schools' Art Teaching Certificate.*—For teachers of Drawing in Secondary and Higher Elementary Schools.

The Syllabus to include the principles of teaching.

### SCHEME B.—Qualifications for Art Masters.

(1) *The Licentiateship of the Royal College of Art.*—(Broadly equivalent to present Art Master's Certificate, Group I.). The lower specialised Art Teaching Diploma, constituting a full qualification to hold any teaching post under the Board. It should entitle the holder to the use of the letters L.R.C.A. Lond. and the right to wear Academical Robes.

The Syllabus to include specialisation in one of the Fine Arts or Crafts, teaching experience, literary course.

(2) *The Associateship of the Royal College of Art.*—The higher specialised Art Teaching Diploma (candidates for which must possess the lower) gained at the Royal College of Art by a course of further specialised study. It should entitle the holder to the use of the letters A.R.C.A. Lond. and the right to wear Academical Robes.

(3) *The Fellowship of the Royal College of Art.*—This should be granted to a limited number of graduates of the College who have specially distinguished themselves in Art Education.

The advantages of this proposal over the present schemes are:—

That all Art Teachers would be educated men. That the recognised Art Teaching Diplomas would be distinctly classified, thus standardising that which at present is in an undefined condition. That the Royal College of Art would take its proper place in the scheme.

*Note.*—It is important that the interests of those already in the Art Teaching Profession should be secured, and, therefore, the provisions of the above scheme of Diplomas should be made retrospective, so that the present holders of the Art Master's Certificate, Group I., may be entitled to the L.R.C.A.

Other two points arise in respect of this scheme:—

- (1) That the proof (or test) of general education is not intended to apply in cases where schools may find it advisable to engage special Craft or Trade Instructors.
- (2) That the series of Diplomas proposed being intended to distinguish professional Art Teachers, the Diplomas of the Royal College of Art, should not be granted to other types of students studying there. Should it be considered desirable to confer some sort of recognition on all students who pass through the College with distinction, something should be devised which could not be confused with the Teaching Diploma.

### DURATION OF TRAINING.

The duration of training of the teacher, assuming he gained the full degree, might be, on the average, somewhat as follows:—

	Years.	Age.
At ordinary School of Art	4 to 5	16-18 to 21-23
At Royal College of Art	3	21-23 to 24-26

### THE NATIONAL COMPETITION OR EXHIBITION.

A National Exhibition organised on broad lines would be of great educational value. The Royal College of Art should show its work as a section of this periodical National Exhibition for which there should be permanent galleries in an annexe either to the Museum or to the Royal College of Art.

When the Exhibition was being held in other parts of the country the galleries should be used for exhibitions of work of Foreign Schools and Art and Craft Societies, and other Exhibitions of an Educational nature.

*Note.*—In consequence of the diversity of opinion existing in the Society on this subject, the Council does not feel justified in going further on behalf of the Society, than the broad statement given above.

### THE MAY EXAMINATIONS.

The scheme of these examinations should be revised for the reasons:—

That their results are inconsistent and often at variance with National Competition awards.

That their use as a means of awarding scholarships and Exhibitions creates an unreal standard.

That there are too many of them.

That the preparation for them and the long period over which they extend cause great interruption to education.

## DEPARTMENTAL COMMITTEE ON THE ROYAL COLLEGE OF ART:

## APPENDIX VIII.

## LIST OF STAFF OF THE ROYAL COLLEGE OF ART FROM 1837.

Name.	Office.	Date of Appointment.	Date of Leaving.	Name.	Office.	Date of Appointment.	Date of Leaving.
J. B. Papworth	Director	1837	1838	T. O. Barlow	Teacher of Etching Class	1874	1875
J. Leigh*	Modelling and Drawing Master.	1837	1843	E. J. Poynter	Principal	1875	1881
H. Spratt	Head Master, Morning School.	1837	1843	F. W. Moody	Lecturer on the Figure	1875	1881
— Lambelette	Head Master Head School	1837	1841	A. Legros	Master of Etching	1875	1881
William Dyce	Superintendent	1838	1845	J. C. L. Sparkes	Headmaster	1875	1881
	Head Master, Class of Ornament.	1847	1848	T. Clack	Principal	1881	1898
J. R. Herbert	Teacher of Figure	1841	1845	C. Roberts	Teacher of Painting	1875	1900
	Headmaster, Class of Ornament.	1848	1852		Teacher of Wood-engraving.	1876	1879
— Trelvel	Teacher of Pattern-drawing.	1838	1840	E. Bellamy	Occasional Instructor in Anatomy.	1876	1891
C. H. Wilson	Director and Head Master.	1843	1848	Dr. Zerffi	Occasional Instructor in Historic Ornament.	1876	1892
J. Wornell	Modelling Master	1843	1844	Jules Dalou	Teacher of Modelling	1877	1880
	Head Master, Class of Form.	1844	1849	Lieut. Col. W. Lennox.	Registrar	1878	1897
H. J. Townsend	Professor of Artistic Anatomy.	1852	1853	G. Morton	Assistant Master	1879	1900
H. le Jeune	Painting Master	1845	1847	E. Lantéri	Teacher of Modelling	1880	—
J. C. Horsley	Head Master, Class of Colour.	1845	1848	F. Goulding	Teacher of Etching Class	1881	1891
Alfred Stevens	Morning Master	1845	1847	H. H. Stannus	Teacher of Design	1882	1900
C. J. Richardson	Evening Master, Drawing Master, Classes of Colour	1845	1853	— Ledward	Assistant Teacher of Modelling.	1882	1883
W. Denby	and Form.	1847	1852	— Llewellyn	Assistant Teacher	1883	1884
R. Redgrave	Assistant Master.	1852	1875	W. Norris	Assistant Teacher	1883	1887
R. Burchett	Head Master, Class of Colour.	1847	1852	W. P. Watson	Teacher of Evening Classes.	1883	1900
	Master, Classes of Form and Ornament.	1847	1852	R. Stark	Assistant Teacher of Modelling.	1883	1886
R. N. Wornum	Head Master	1852	1875	T. W. Cole	Assistant Teacher	1884	1889
W. H. Deverell	Lecturer, Ornamental Art	1848	1855	Prof. A. H. Church.	Occasional Instructor, Chemistry of Paints.	1884	1888
	Morning Master, Elementary Class.	1848	1853	C. T. Dodd	Assistant Teacher	1887	1889
	Evening Master, Elementary Class.	1848	1852	F. Suddards	Assistant Teacher in Training.	1889	1889
R. W. Herman	Assistant Master	1852	1876	T. McKeggie	Assistant Teacher	1889	1892
	Deputy Head Master and Registrar.	1876	1878	W. Goulding	Assistant, Etching Class	1890	1902
John Bell	Head Master, Class of Form.	1849	1852	Miss Simpson	Matron	1890	—
H. A. Bowler	Deputy Training Master	1852	1855	G. Cartlidge	Assistant Teacher	1891	1893
W. J. Wills	Teacher of Modelling	1852	1857	A. Thomson	Lecturer on Anatomy	1891	1900
James Walsh	Professor of Artistic Anatomy.	1853	1855	F. Short	Superintendent, Etching Class.	1891	—
Prof. Semper	Professor of Architecture	1853	1855	H. J. C. Fripp	Assistant Master	1892	1895
O. Hudson	Lecturer, Styles of Ornament.	1853	1855	Prof. T. Roger Smith.	Occasional Lecturer	1892	1894
J. Simpson	Teacher of Porcelain Painting.	1853	1857	Prof. G. Aitchison	Occasional Lecturer	1892	1894
C. Dresser	Lecturer on Botany	1853	1868	R. Elsey Smith	Occasional Lecturer	1892	1894
V. Brooks	Teacher of Lithography	1853	1855	J. W. Allison	Assistant Teacher	1893	1895
D. Brueciani	Modelling Master	1853	1861	Stephen Webb	Occasional Instructor in Design.	1894	1900
W. Binns	Mechanical Drawing Master.	1853	1863	R. E. J. Bush	Assistant Teacher	1894	1895
J. Thompson	Teacher of Wood-engraving.	1853	1859	F. Griffin	Assistant Teacher	1894	1895
Annie Waterhouse.	Teacher of Wood-engraving.	1853	1859	F. V. Burridge	Temporary Assistant Teacher.	1895	1896
Miss Channon	Assistant Mistress	1853	1893	J. McClure	"	1898	1900
John Hancock	Teacher of Modelling	1854	1859	A. Spencer	Principal and Head Master.	1900	—
J. Marshall	Lecturer on Anatomy	1854	1874	W. R. Lethaby	Professor of Design	1900	—
F. T. Collier	Master, Training School	1855	1864	A. B. Pite	Professor of Architecture	1900	—
H. B. Hagreen	Teacher of Mechanical Drawing.	1855	1900	G. Moira	Professor of Painting	1900	—
C. P. Slocombe	Teacher of Ornamental Design.	1855	1883	C. H. Rogers	Assistant Instructor	1900	1901
R. Collinson	Master, Painting and Figure Classes.	1855	1876	C. H. Palmer	Assistant Instructor	1900	1902
H. Hancock	Modelling Master	1857	1859	C. De Gruchy	Assistant, Architecture	1900	1906
Mrs. Casabianca	Assistant Mistress	1857	1900	G. Haywood	Instructor for Life Drawing and Anatomy.	1900	—
F. M. Miller	Modelling Master	1859	1891	G. Jack	Instructor, Furniture Decoration.	1900	—
M. Clarke	Teacher of Geometry and Perspective.	1859	1865	N. Dawson	Demonstrator, Enamels and Metal Work.	1900	1901
	Instructor in Etching	1864	1874	C. W. Whall	Instructor, Stained Glass	1901	1909
	Teacher of Geometry and Perspective.	1867	1900	A. J. Drury	Assistant, Stained Glass	1901	—
				J. Brett	,"	1901	1902
				P. R. Edwards	,"	1901	—

continued 1839-1841.

APPENDIX.

Name.	Office.	Date of Appointment.	Date of Leaving.	Name.	Office.	Date of Appointment.	Date of Leaving.
R. Lunn	Instructor, Pottery	1901	—	C. D. FitzRoy	Registrar and Deputy Head Master.	1905	—
A. Galmuzzi	Instructor, Stone and Marble Carving.	1901	—	H. Wilson	Instructor, Metal Work and Enamelling.	1905	—
E. C. Alston	Assistant Instructor, Painting.	1901	—	J. Innocent	Assistant, Metal Work and Enamelling.	1905	1907
G. E. Burney	Assistant Instructor, Design.	1901	1906	A. E. Martin	Assistant Instructor, Architecture	1906	—
E. Johnston	Instructor, Writing and Illumination.	1901	—	E. W. Tristram	Assistant Instructor, Design.	1906	—
Mrs. Christie	Instructor, Embroidery and Tapestry Weaving.	1901	—	A. R. Smith	Assistant, Painting	1907	1909
B. Clemens	Assistant Instructor, Modelling.	1902	—	H. G. Murphy	Assistant Teacher, Metal Work and Enamelling.	1907	—
B. A. Spencer	Lecturer	1902	—	S. G. Wiseman	" "	1907	—
Miss C. M. Pott	Assistant Instructor, Etching.	1903	—	C. Baker	" "	1907	—
				G. R. Woolway	Assistant, Painting	1909	—
				Karl Parsons	Teacher, Stained Glass	1909	—

APPENDIX IX.

LIST OF PUBLISHED STATE PAPERS BEARING ON THE HISTORY OF THE ROYAL COLLEGE OF ART FROM 1835 TO 1900.

1835 and 1836. Reports from the Select Committee of the House of Commons on Arts and their connection with manufactures, with the Minutes of Evidence, Appendix and Index. September 1835 and August 1836.

1836 to 1847. Minutes of the Council of the Government School of Design. Printed for the use of the Council. 3 vols. 8vo.

1841. Report to the President of the Board of Trade by the Provisional Council of the School of Design. 2nd February 1841.

1842 to 1846. Reports of the Council of the School of Design to the Board of Trade, dated March 1843, May 1844, July 1845, and June 1846.

1846. Report of a Special Committee of the Council of the Government School of Design, appointed on the 3rd November 1846, to consider and report upon the state and management of the School.

1847. Report of the Second Special Committee of the Council of the Government School of Design. June 1847.

1849. Report from the Select Committee on the School of Design, together with the proceedings of the Committee, Minutes of Evidence, Appendix and Index. 27th July 1849.

1849. Statement by Mr. Porter, printed with the Estimates for Education, Science and Art for 1850.

1850. Reports and Documents relative to the Head and Provincial Schools of Design. August 1850. (Mr. Milner Gibson.)

1850. Reports and Documents, exhibiting the State and Progress of the Head and Branch Schools of Design. Addressed to the Board of Trade by Mr. Deverell. August 1850.

1851. Reports and Documents, exhibiting the State and Progress of the Head and Branch Schools of Design. Addressed to the Board of Trade by Mr. Deverell. August 1851.

1851. Statement by Mr. Northcote, printed with the Estimates for 1851.

1852. Correspondence relative to the Re-organisation of the Department of the School of Design. Printed with the Estimates for Education, Science and Art for 1853. Minute by Mr. Henley.

1852. First Report of the Department of Practical Art.

1853 to 1899. Annual Reports of the Department of Science and Art.

1854. Letter from the Board of Trade to the Treasury, printed with the Estimates for 1854.

1884 to 1899. Annual Calendar, History and General Summary of the Regulations of the Department of Science and Art.

1899 to 1900. Report of the Board of Education.

